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AUTHOR AND THEATRE

BY GEORGE PARSONS LATHROP

Not long ago an American author, distinguished as a poet and novelist, and as the editor of a renowned periodical, was conversing with me casually upon theatrical matters. Fond of play-going, a friend and companion of some of the best known among our actors, he has himself never attempted to write for the stage, I believe. With a certain delicate drollery, "Tell me how it is?" he asked. "I never yet knew a young dramatic author that he did not have a play 'just coming out'—or, more likely, two or three plays. Well, I've waited patiently for months and perhaps for years to see those plays appear, but they never saw the light. That seemed to make no difference, though, to the writer; for, the next time I happened to meet him (it might be an age afterward), I'd ask him, 'By the way, what are you doing now?' and with the same old buoyant manner he would answer, 'Oh, I'm busy with a couple of plays that are about to be produced.' 'What?' The same you told me about before?' Then he would look at me with pitying astonishment, and remark: 'No; these are new ones. 'And what became of the others?' 'Oh,' says the dramatist, 'I laid them aside.' And so it goes on," continued my observant friend, with a twinkle in his eye. "Once in a long, long while perhaps a single piece from the pen of one of these men is performed. What I want to know is, how can the promising young playwrights and the promising old playwrights afford to go on composing so many plays that are never played?"

Having myself observed this phase of things a good deal, from the outside, and a little from the inside, I, of course, tried to explain to him how the business of conducting a theatre is attended by uncertain and changeable conditions, which make it unlike every other business; and how, therefore, writing for a theatre is a much more variable and puzzling problem, even, than writing for publishers. I had often seen plays in rehearsal, with every intention and a fixed purpose on the part of the management to produce them at once, which after all had to be shelved indefinitely, either because of the unexpected "catching on" of a piece already on the boards, and a consequent flourishing run, or for any one of twenty other reasons not easy to specify to the outsider but frequently unavoidable and conclusive, etc.

This familiar information, which I poured into my friend, no doubt covers a large part of the situation. Yet it has often occurred to me, and I am still inclined to believe, that some of the obstacles now thrown between the author and the theatre are not the result of necessity; and that with only a little sincere effort and not very much trouble they could be removed, to the great advantage of the stage and the encouragement of those who, possessing the requisite ability, write for the stage or try to write for it, not only from desire of profit but also from love of the drama and an earnest interest in it as one of the great artistic forces of the world.

It is not my purpose to exhibit personal grievances here; one good reason being that I haven't any. Nor am I going to dwell on the misconduct of managers, whether it be real or imaginary (and I suppose there is a good deal of both). The plaint of the playwright, in this particular, has long since grown to be as musty as the manuscript which he assures us has been monstrosly pigeon-holed in the manager's office, or else consigned to unreasonably long slumber in his own desk. Still, I confess to a strong sympathy with the playwright in this case, on general principles, and admit that such cases are germane to my present theme.

Circumstances for years past have brought me into acquaintance and association with a number of managers, with several stars of the stage, and with various other actors and actresses, whose personal qualities no less than their fine ability in their art have made that association a great pleasure to me. All of them, with perhaps one or two exceptions,

have incessantly reiterated, and almost always of their own accord without suggestion, this one emphatic statement: "We want new plays, good plays, and we cannot find them." Those, of course, who have won distinctive position or fame as stock actors, and prefer to continue in that honorable capacity, have not much to say about this problem of new plays. But the best managers and nearly all the stars harp upon their desire to get good things for the theatre. Stars especially manifest an eagerness to collect new plays, which resembles the mania for collecting rare editions of books, or precious porcelains. Now what is the method they adopt in order to obtain these new plays which they covet? Persons who collect books or china generally expect to pay for them. But the star who sets out to gather a choice assortment of embryo plays from the hopeful dramatist does not seem to realize that an author's brains, just like any other kind of bric-à-brac, must be paid for. The star says: "Come now, write me a good play. Do." And the author innocently comes, now. He does not write the play; but he talks over the scheme of one that he has in mind, and is told that it's exactly the thing that is wanted. Thereupon he spends days and weeks in developing the scheme and preparing an elaborate scenario, which he finally brings to the star. By that time the star, with his facile histrionic mind, has very likely all but forgotten the former conversation, or remembers it dimly as a picturesque dream which no longer has any bearing on practical affairs.

An amusing instance of this may be mentioned here. A celebrated actor propounded to me a theme on which he said he would like to have me write a play for him. For convenience we will call this theme "The Number One Idea." Accordingly I gave to it a great deal of time and attention, read a number of books which it was necessary to consult, and sent on a very full outline, with passages of dialogue. After three or four months, I wrote to ask his opinion. He replied that he had never received the outline. But I ventured to question his memory, because the outline had been handed to him by an intimate friend of both of us. At the end of nearly a year the star returned the manuscript, saying that he had indeed received it but had forgotten it, and that he did not believe in "The Number One Idea," anyway. I replied that I was not much surprised at his not believing in it, because that idea had originally been suggested by himself. We are still good friends, that luminary and I. So, too, my friendly relations remain undisturbed with an estimable lady whose exquisite art on the stage still draws tribute from my humble admiration. She accepted with enthusiasm a completed play, promising to produce it promptly. Months passed, and finally she informed me that she was going to put the play in rehearsal the very next week. As I knew that she had not got a copy of it in her possession at that date, I wondered how it was to be rehearsed. Here again the star's memory was at fault. She wanted to say something pleasant, and I accepted the kind intention. But the play has never yet been put in rehearsal.

Another eminent actress of high standing sent urgent requests to me by letter for a certain play, and also asked her friends to write to me for it, expressing the utmost desire to get it. Finally she cabled from Europe, requesting me to send it without delay. I sent it. She read it; wrote that she wished to produce it, and offered handsome terms for the privilege. The terms were agreed to; and then the star's interest in doing the piece apparently faded out. Two more instances will perhaps suffice to illustrate the point I wish to make. A gentleman whose personality off the stage is as charming as it is on the boards, gave me a hint for a character and a play, and requested me to set to work upon it; which I did. A fortnight's hard and incessant work resulted in a scenario from my pen. He made some criticisms on the scenario, and was delighted by the spirit in which I took them. He named a date at which we could meet, some months later, to discuss the sub-

ject again. True to his promise, he wrote again after several months, and fixed an appointment which obliged me to make a considerable journey in order to meet him. When I kept the appointment, he said simply that he was engrossed with preparations for producing another play (of which he had said nothing when writing to me), and feared that his mind was not sufficiently free to consider the theme which he had voluntarily offered to me, and had voluntarily asked me to come and consult him about. The other instance is that of an actor to whom a collaborative play by another author and myself was submitted. We sketched the whole piece to him, down to every detail of entrance and exit, in a long talk. We also had the entire scenario ready for him, in writing. He said: "Gentlemen, if you will write that play for me, it will supply you with ample incomes for several years." When we heartily subscribed to that statement, but remarked that we should expect certain small fixed payments to be made for the writing of the play which he already approved, the answer was: "There will not be the slightest difficulty about these terms, if you will write this play." Within a week, that star wrote to us that he thought of going to Australia and that his present repertory would suffice. The play which, he had assured us, would make his fortune and ours was never written. It remains embalmed in that wonderful collection of suggested, unwritten or half-written plays, to which managers and stars are continually adding "curios," by their apparently irresponsible encouragements and negotiations.

In some cases, the author receives a small money compensation for the waste of time and labor into which he has been drawn. But usually he receives nothing, and is left adrift with a play designed for one particular person, which it may take him a long time to place elsewhere. Occasionally he is able to bring such a play to life, after a trance lasting through many years. I have been told by one of the most famous among players that Bronson Howard had a play in readiness, soon after the close of the civil war, the title of which was "Fed. and Confed." May this, perhaps, have been the germ of Shenandoah, which is now that author's greatest pecuniary success? If so, there are compensations; but it takes a good while to win them, and in the meantime a man may die. It is also said that a belated play by Boucicault, which is to be produced in New York this Summer, was first written twenty years ago. How much truth there may be in this report I do not know; but, although Mr. Boucicault has generally had full measure of immediate praise and success, this may perhaps be an instance of recognition too long deferred even in his case.

What the playwright wants is an opportunity to try his play instead of letting it become an example of arrested development, or having it pickled and put aside as an interesting specimen of a full-grown dramatic composition that has never come to life by being acted. When a play is finally produced, or when it is completely ready for acting, it is always a composite work of art. No matter how original the author himself may have been—and I will not except even Shakespeare—by the time the play gets on to the stage and is presented to the public, it has become not simply the author's work but also, in some degree, the work of the stage manager and of the players. Hundreds of points in the text and the action, all through, have to be considered and debated in rehearsal. At last, therefore, while the play itself still remains the product of the man who wrote it, it also embodies the suggestions and the advice of a dozen other people who have worked upon it with him during rehearsal. Now it is just this sort of cooperation and this sort of test that a playwright needs. He can easily go without the delusive promises of stars, and the sweet or bitter but always dilatory manoeuvres of managers. But he cannot very well dispense with the necessity of having his piece actually tried on the stage, and of considering it under the light of suggestions made during

that process by the actors and the stage manager.

It seems to me, then, that some of the barriers between the author and the stage might be taken away by adopting a simple and practical system of taking up plays that have some promise in them, and carefully rehearsing them. The trial matinee method has not proved successful in the United States. Then why not experiment with a plan of rehearsing plays, and afterward deciding whether or not it is worth while to offer them to the public even for a single day or night. Even if they should not be presented publicly, the writer would meanwhile have gathered a great deal of useful and practical knowledge, and might be just as ready to reject his play as the manager would be. In this way a School of Authors could be formed. The eloquent debaters of Sorosis have lately inveighed against Schools of Acting. But, while academies of histrionic art are not warranted to turn out the highest type of genius, at the rate of so many dozen per month, they still accomplish a great deal of good. In a similar way much good might be accomplished if an opening were made for authors to enter a school of rehearsal for their plays by competent actors and actresses in the veritable theatre. Stock companies usually have time at their disposal for this sort of work, if the manager so chose to apply it; and several of the star companies also could do something in this line. In certain instances, the author would have to be slightly compensated for his time and effort in writing a practicable play. In other cases, he might think it compensation enough to have his play well rehearsed—and then buried. The cost of the company's time would be nothing extra to the star or the management.

Here, at least, is a suggestion which may be of benefit to all parties concerned.

Stephen Fiske will contribute an article "On Actor-Management," next week.

THE SOUBRETTE IS ABROAD.

The soubrette is abroad in the city streets, and the voice of the low comedy man out of an engagement blends mellifluously with her dulcet accents as they stand up on the corner and discuss the events of last season.

There is no mistaking the soubrette.

She wears a flannel blouse and an accordion skirt. Her hair is very short, very curly, very yellow. There is a sailor-hat tipped a little over her left ear, and her shoes are tan.

She is always plump and pleasing and good to look at. The wild rose flush on her cheek may be just a little too wild, but she seems healthy and she smiles in a friendly way at the low comedy man when he knits his brows and relates some of his experiences on the road.

If she didn't run so much to attitudinizing no one would recognize her and no one wonder how it was she was in the city when it was announced in the daily papers that she sailed last Saturday on the *Etruria* to be gone all Summer. But she leans heavily on one foot and holds her umbrella across her back, thrust through her arms, held akimbo, turns up her eyes soulfully, and there is no mistaking her.

You can imagine her flirting the hem of that accordion serge skirt and singing, "Keep one Little Kiss for Me," or "Down Among the Bluebells," with a dance and walk around between each verse.

The low comedy man doesn't seem to mind the attention they are attracting; in fact, he rather likes it. He plays red-headed servants with a predilection for falling over furniture and making the audience laugh during the season, and it has rather blunted his delicacy of feeling; but his heart is all right, and in a short while they turn around and go off soft-shell-crab-and-Bass-ale-wards, and they joke with the tough waiter until the soubrette becomes deliriously gay and Ward McAllister and all the rest of New York's gilt edged aristocracy can go hang for all they care.

MARIE WAINWRIGHT is spending the Summer at Saratoga.

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ACTOR-MANAGERS.

A DISCUSSION of the old question, whether it is better for dramatic art that actors should be managers also or that acting and management should be divorced, is progressing in London. It will be remembered that the *London Stage* and THE DRAMATIC MIRROR debated this subject quite exhaustively some time ago, the former endeavoring to prove that the blending of the two functions is highly desirable from all standpoints and this journal maintaining that in most cases it is desirable from none.

The most sensible contribution to the revival of the old contention is made by Mr. ARCHER, who, replying to Mr. CRAWFORD's article in the *Fortnightly Review*, says: "The objections to the actor-manager system are threefold. First, it injures the art of the actor-manager himself. No actor ever gave full play to his powers by doing only the things he liked best to do, always following the line of least resistance, and living his whole artistic life, so to speak, with the lime-light on his face. In the second place, the system is ruinous to dramatic literature, placing the dramatist entirely at the mercy of the actor, whose critical judgment (if he ever had any) is always warped by personal considerations. In the third place, it is unfair to the

actors who are not managers—not (as Mr. CRAWFORD wrongly argued in his previous article) because the actor-manager always surrounds himself with nonentities, but because he takes good care that, however able his supporters may be, they shall always be his supporters, and nothing else."

This is a concise, rational and conclusive statement of the principal objections to the actor-manager system, as it is observed in practice. Happily, the system does not prevail in New York as in London.

THE TERRORS OF THE RAIL.

RAILWAY travel has become speedier and cheaper during the last ten years, but it can hardly be said that it has grown correspondingly more comfortable. At best, a car is a little worse place to have to remain in for twenty-four hours at a stretch than almost any other. Professionals, condemned to spend more time on trains than any class of travelers, suffer greater discomfort therefrom in the course of a year than the rest of mankind. In the course of their perambulations between the opening and the closing of the season they encounter every description of railway equipment, from the finest to the poorest, and each member of the guild is an expert on the gross defects and distressful annoyances connected with the system.

Dirt, discomfort, danger—these are three characteristics of modern railway travel, and all the "improvements" that have been made have failed to bring about any marked betterment in these directions. It is true that the cars on the leading roads are built more substantially than formerly, and that there is a nascent progress in the matters of interior decoration and furnishing. But the dirt, discomfort and danger are just as pronounced as ever.

Cinders continue to fly as they probably fly nowhere outside the chief furnace-room of Hades. They penetrate the poorly protected window-casings, the ventilators, and the doorways, making the traveler miserable and unclean. It would cost something to equip the locomotives with smoke-consuming, cinder-catching apparatus, and so they are left to snort their way along the iron highways leaving a trail of smut in their track. As for the impalpable dust which fills the nostrils and the lungs of the unfortunate passenger, that is an evil that can be removed only by stone road-beds, an expensive luxury which only those railway corporations that have more earnings to dispose of than the law allows are likely to invest in.

Can anything—except the "palace" sleeping car—be more uncomfortable and depressing than the day coach? It is intolerably hot in Summer, and in Winter the solstitial temperature is reproduced by a liberal expenditure of coal or steam and a careful exclusion of fresh air. The miserable reversible seats, crowded together so that there shall be as little leg-room as possible, are torture-stools to the passengers forced to occupy them for a whole day. There is no privacy, no escape from the encroaching obese human hog in the same seat, or from the snuffling baby, or the woman who munches the odoriferous apple and sucks the sickening orange. The interminable train-boy, with his cheap novels, his last week's papers, his candies and his strident cry, has you completely in his power, and he continues to make your journey exquisitely unpleasant by his reiterated importunities to buy the wares that he thrusts into your lap.

The "sleeper" is a disgrace to our land. It is the one public institution which successfully defies the proprieties of life and breaks down the barriers between the sexes. Men and women—perfect strangers—are reduced by these wheeled abominations to the necessity of going to bed in a semi-public manner, and sleeping in immediate proximity to one another. The shambles of a woman may be disturbed by the nasal songs without words of the male traveler in the berth beneath, and in the morning, if she rises later than her fellow-travelers, she perhaps makes her toilet under the inspection of a dozen pairs of eyes. Hot, close, noisy, sleep is difficult to obtain in one of these boxes, while rest is out of the question. Oil-lamps form a constant menace to safety, and in case of accident egress is likely to be fatally hindered by double windows and locked doors. Truly, the "sleeper" is a standing reproach to American enterprise and American ingenuity.

The recurrence of frightful accidents on the rail during the past few weeks shows in all cases that carelessness exists to a terrible extent among railway employes. That erstwhile reassuring "chestnut" given to timid passengers that "we can go as fast as the engineer can," is not likely to inspire much confidence when we reflect on the course of such engineers as the one in California who recently ran his train at full speed on a bridge whose draw was open, thinking that it would be closed by the time he reached it. It wasn't closed, however; the train plunged into the water, and many were killed and drowned. And so to the annoyance of the customary incivility and discourtesy of the railway servants must be added the terrors of foolhardy railway employes, with all that that signifies.

There is need of improvement in our traveling arrangements. We do not want any more "luxuries;" we will be satisfied to have comfort and approximate safety. Cleanliness, privacy, confidence in the system of management—these are the things that should be secured to travelers, particularly those that, like professionals, are compelled to spend many days and nights aboard the cars. The public is a patient ass, but it will demand a better return for the treasure it pours into the maw of the railway corporations one of these fine days. The sooner the better, say we.

COLLABORATION.

IN the last issue of *Longman's Magazine* BRANDER MATTHEWS has an article on "The Art and Mystery of Collaboration," in which, with masterly skill, he describes its advantages and its defects.

Mr. MATTHEWS, who knows of what he writes from personal experience, considers that the work of constructing is facilitated and improved by collaboration. He thinks that a literary partnership "halves the labor of the task and doubles the pleasure." Referring to the amicable relations existing between himself and the other members of the firms to which he has belonged, he adds: "There was no dispute as to our respective shares in the result of our joint labors, because we could not ourselves even guess what each had done when both had been at work together."

In this respect Mr. MATTHEWS has been more fortunate than many joint-authors. We have known several such that have been wrought up to a point of wrathful jealousy over their productions, while others have privately informed us that to their own individual genius was principally due the merits of their works, while the other fellows were responsible for the glaring faults.

This goes to show that writers must be cautious and careful in the choice of collaborators. They must not join forces with men to whom they cannot give their full trust and confidence. There should be as much security in a literary union of this sort as there is in a happy matrimonial alliance. Mutual dependence and mutual understanding are vitally essential.

The objections to collaboration are stated excellently by Mr. MATTHEWS when he says: "Collaboration fails to satisfy when there is need of profound meditation, of solemn self-interrogation, or of lofty imagination lifting itself freely toward the twin-peaks of Parnassus. Where there may be a joy in the power of unexpected expansion, and where there may be a charm of veiled beauty, vague and fleeting, visible at a glimpse only and intangible always, two men would be each in the other's way. In the effort to fix these fugitive graces they would but trip over each other's heels. A task of this delicacy belongs of right to the lonely student in the silent watches of the night, or in solitary walks under the greenwood tree and far from the madding crowd."

Perhaps the most important matter to be considered in determining the question of collaboration is the peculiar nature of the work to be undertaken. If it is of the kind that calls for patience, tact, shrewd judgment and the solving of difficult problems of construction, two heads are undoubtedly better than one. But if it demands the freedom from constraint and the exaltation of spirit that are necessary to poetic or highly imaginative compositions, then the author, as Mr. MATTHEWS points out, can reach better results alone.

SPAKING of the physical breakdown that caused MARY ANDERSON's retirement from the stage and ultimately her withdrawal into domestic life, the *Albany Times* says: "It was aggravated, if not largely caused, by the heartless and indecent attacks made upon her by some of the Western newspapers, particularly those of St. Louis. She had a right to expect fair treatment, at least, from the press of her native country, and certainly she never did or said anything to deserve the coarse treatment which she received. Upon her merits as an actress, critics may honestly differ, but the bounds of criticism were transcended, and those of scurrility entered." If the scurril element in the press can succeed in wreaking such a calamity upon the stage as the loss of one of its noblest ornaments, what must be the effect of its villainies upon the humbler lights whose sensibilities are as acute but whose positions are less lofty and conspicuous?

ALL our conductors and orchestras are taking a sudden interest in the half-forgotten strains of STRAUSS. The ambitious desire to show that they can rival the achievements of the great Viennese interpreter, if not altogether successful at least has brought about a STRAUSS Renaissance. WALDTEUFEL will have to take a back seat at the Summer resorts this year. The old waltz king is again enthroned.

ON Sunday night, at the Lenox Lyceum, the audience occupied seats which were not fastened to the floor. The chairs were joined together in sections, it is true, but they were movable. Is the management of the Lenox Lyceum aware that the failure to make these seats stationary was a direct violation of the law? Movable chairs in a large auditorium are properly regarded as a menace to public safety in case of a panic.

THE Managers' Association was preternaturally active last Summer when nothing definite was to be done about changing the Interstate Commerce law. Now that there is work needed the Association is about as energetic as a cadaver.

OUR contemporary, the *Boston Times*, is unfortunate in possessing a jealous disposition. The green-eyed monster perched on its shoulder the other day and smiled a saturnine smile as its editor penned these tell-tale words: "The editor of THE DRAMATIC MIRROR and the dramatic editor of the (Boston) *Post* are having a real nice time just now printing the goody-good remarks each makes about the other." When the *Boston Times* contains anything worth quoting about the stage, we shall be pleased to reproduce it. Doubtless the *Post* regards the matter similarly, if it is aware that there is such a paper as the *Times* published at the Hub—a question that is open to serious doubts.

THE sort of advertising that Business Manager STEVENS is getting from that brutal photographic trick may suit his purposes and please his fancy, but most men would consider it humiliating.

A NEGRO opera company has been formed in Philadelphia for the purpose of touring the cities that contain a large black population. The dusky artists will give plenty of local color to the performances.

NEW YORK and London took issue very seriously, the debate on his works being almost as dull and interminable as the works themselves. But the pundits of Paris saw Ghosts the other night and—laughed.

MR. HOWELLS is "catching it" on all sides for his extraordinary opinions concerning dramatic criticism, recently printed in *Harper's Magazine*. When Mr. HOWELLS wanders away from his own commonplace little beaten track he generally gets into trouble.

THERE is a good deal of theatrical litigation before the courts just now. Suits, counter-suits, injunctions and claims for damages are fretting plaintiffs and defendants and filling the lawyers' hearts with glee. Many law-suits are the natural accompaniment of a business system that is vulnerable at many points.

THE USHER.



In Ushering
Mend him who cast The ladies call him, meet.
—LOVE'S LABOR'S LOST.

The old story of a Paris Casino, with Rudolph Aronson at the head, is revived again, and it is said that the manager's visit to the French capital is connected with the purchase of a site.

There may or may not be a basis for this rumor; but, if Mr. Aronson really wishes to further his own interests and those of the Casino stockholders, he will drop the Paris scheme for the present and return to New York, where his presence is needed.

His first duty on arriving would be to withdraw in favor of a safe revival the weak, stupid, badly performed piece that now holds the Casino boards, but will never hold the attention of the public.

The second would be to weed out the incapables from the present distressing company, and galvanize the remainder into some semblance of life, with the aid of a liberal infusion of good material.

The third would be to secure a couple of operettas worthy of the house for production next season, and instruct Musical Director Kerker to keep his hands off the composer's score.

The Madison Square Garden management is pretty certain to succeed, for it isn't beyond the reach of good advice. THE MIRROR suggested that Strauss' orchestra should be placed on a platform in the centre of the auditorium where everybody could hear it, and the change has been made. Now the auditors at the Madison avenue end of the building find the concerts as enjoyable as do the folks near the stage.

Our musical conductors are trying to beat Strauss on his own ground, but with no prospect of success.

During his recent series of concerts Theodore Thomas descended from his pedestal and dropped into waltz, but even with his superb band he was unable to approach the delicious interpretations of the Viennese leader.

Nathan Franko, the promising and ambitious young conductor, also tried it at his very agreeable concert at the Lenox Lyceum on Sunday night, but "Artist's Life" and "The Blue Danube" as drawn forth by his *baton* have about as much resemblance to the renderings of the same pieces by the mephistophelian Eduard as the beat of a metronome to the undulations of Carmencita.

Except it is their wish to show us "the difference," our scientific native musicians had better stick to Wagner and Beethoven, and let Johann Strauss alone while Eduard Strauss is here to glorify his exotic ecstasies.

There appears to be some confusion, by the way, respecting the identity and relationship of the Strausses.

The original Johann died in 1849. He was the organizer and conductor of the Imperial Court Band. His eldest son, likewise named Johann, is the composer of the most popular of the Strauss waltzes. His dance-pieces number more than four hundred, while his four operettas—Indigo, The Carnival in Rome, Die Fledermaus (The Bat) and Cagliostro, all of which were composed between '71 and '75, met with considerable success. He was a star in the World's Jubilee at Boston in '72, and the same year he gave three concerts in New York. He was not accompanied by his hand.

Josef, the second son of old Johann, died in 1870. He was also a prolific composer of dance-music, and left nearly three hundred compositions of this order.

Eduard, the third and youngest of the family, is the author of about two hundred works. He has become more celebrated as a conductor than a composer, however, his hand enjoying a universal reputation. If Johann and Josef had not lived and composed Eduard's dance-music would have been the most popular in the world.

United, the published works of the Strauss family number eleven hundred, of which about four hundred are waltzes.

Stephen Fiske turns out reams of bright "copy" every week for half-a-dozen papers to which he contributes regularly, but even so he finds time hanging heavy on his hands.

To kill a little of it he is now going to contribute a page of satirical paragraphs to each number of *Texas Siftings*, which has recently acquired new blood and a spirit of enterprise.

Enid Leslie, the fragile actress who died in England on the 6th of this month, had one faithful friend who cared for her during her lingering illness and brightened her unhappy sojourn among strangers.

This friend was Florence Warden, the novelist and actress.

The author of that weird romance, "The House on the Marsh," has a large heart and a ready sympathy. The friends that Enid Leslie left on this side of the water will gratefully remember her kindness to the doomed girl.

The London *Stage*, a sturdy advocate of actor-management, has this to say, among other things, on that much-discussed subject:

Of the trader in theatrical management, the only real alternative to the artist, we hear judiciously little. Is he to rule at the Lyceum and all the other playhouses—the man of sales and bills, the money grubber, the market rigger, grotesquely sworn to artistic principles when he understands very little of any principles save those very questionable ones of modern commerce?

I cannot speak for the state of affairs in England—where the conditions are radically different from those in America—except by hearsay; but I am free to assert that the greatest defect in the theatrical system of this country, and one from which public and profession alike suffer, is that commercial principles are too little understood and too little respected among managers.

When the happy-go-lucky, slap-dash methods of operating companies and theatres has universally given place to sound, secure business customs, the artistic as well as the pecuniary side of theatricals will be uplifted. Indeed, observation shows that the managers who reach enduring prosperity are those that apply approved commercial ideas to the business end of their undertakings.

The men in this country, whose productions show the most artistic purpose, are:

A. M. Palmer,	Daniel Frohman,
Augustin Daly,	Lawrence Barrett,
R. M. Field,	Richard Mansfield.

Of these six men two are actors.

Messrs. Palmer, Frohman, Daly and Field have triumphed in two directions. They have worthily produced worthy plays and they have made money.

Mr. Barrett, sincerely desiring to improve the American drama, sumptuously presented several heavy plays which failed either to win critical or popular success. On the verge of ruin he drew back, allied himself with Mr. Booth, returned to the beaten stellar path, and recouped his losses.

Mr. Mansfield, earnest in his convictions and aspiring in his purpose, nearly wrecked himself and his backer through his own bad judgment. He attempted impossible things, and failed. When he descended to earth finally, with a dull thud, he managed to get on his feet by exercising a little common sense in the selection of a play for which there was a public.

Messrs. Palmer, Frohman, Daly and Field are not actors; neither are they men "of sales and bills," "money-grubbers," or "market-riggers." They are managers and business men.

Messrs. Barrett and Mansfield are actors. They are neither managers nor business men. The *Stage* may deduct what comfort it can from these facts.

Last week a curious transposition of names occurred in the printed account of the production of *Branded* at the Third Avenue Theatre, by which it was made to appear that Eleanor Merron played a negress and Jessie West the leading role.

Miss Merron says that a tidal wave of astonishment has swept over her circle of friends, who are amazed that she should cover her handsome face with burnt cork.

If Miss Merron had "blackened up" there isn't a particle of doubt that she would have given an artistic performance; but in this instance she should have been credited with a forceful performance of the betrayed woman in the piece, and Miss West deserved the praise bestowed on the representative of the diverting wench.

The result of Harry Miner's suit against Mrs. Potter might have been readily foreseen.

It was forced on while she was in Australia, and of course she was unable to appear as a witness and tell her story to the jury.

Had she been present to defend herself the result might have been different. As it stood, the verdict for Miner was a foregone conclusion.

And now it is said that Madame Ponisi will not play Mrs. Malaprop with Joseph Jefferson and W. J. Florence next season. The Heir-at-Law is to be made the feature of the repertoire and Madame will appear in that. Should *The Rivals* be done it is possible that Mrs. Drew may be prevailed to reappear.

Debating with a very liberal and very

worthy clergyman the other day the old question of ethics and aesthetics as applied to the drama, we were both amused to discover all of a sudden that he was defending the stage from one standpoint while I was inadvertently attacking it from another.

The argument ended in a hearty laugh on both sides. When he had made his exit from my sanctum, I found a "last word" scribbled on a sheet of paper. The man ran thus:

"And often the best champions of a cause are those who have not been behind the scenes. A superficial or partial view of a subject sometimes reveals more of its power than does a critical knowledge; just as we discern the beauty of a flower by a glance, but destroy it by analysis."

The natural deduction to be drawn from this prettily-worded assertion is that the less one knows of a thing the more one is able to appreciate it. Perhaps this is true, so far as the ethical value of art is concerned.

There's music in the air, but not much money in the box-office. The comic operas that are running at the two theatres on upper Broadway are not the success by one-half that the airy, fairy squibs of the industrious press-agents make out.

This would not be a reason for gratulation were it not that neither Castles in the Air nor *The Brazilian* deserves any better fortune than it has met with.

Some day, let us fondly hope, a manager will arise and give us genuine comic opera. The nondescript shows that are now made to pass current under that title are spurious.

I find in the last number of *L'Echo de Paris* an announcement of the formation of a French prototype of our Actors' Fund. This institution will minister to the needs of the sick and distressed, and exercise a watchful care over the interests of the guild in other directions.

Although the French stage is far in advance of our own from an art standpoint, it is just as far in the rear in respect to the advantages enjoyed by its professors, who are not paid so well by the managers or regarded so humanely by the authorities.

One of the principal objects of the *Chambre Syndicale*, as the new organization is called, is to secure for actors the same rights in the minor civil courts that are accorded to other citizens!

While we cannot boast much about the progress made by our drama during the last twenty years, we can at least give points to the Frenchmen in the matter of actors' social and civil rights.

On Sunday morning the *Servant Girl's Own* devoted a page to a so-called "photographic" interview with a young woman that is now singing at the Casino.

From first to last, the illustrator who made the pictures and the reporter who "faked" the alleged interview combined to make the effort as nasty as possible. The woman was represented in all sorts of suggestive attitudes and her remarks were clothed in a brassy *abandon* equal to that with which she nightly makes a coarsely deliberate *exposé* of her calves in *The Brazilian*.

This sort of "artist" gets columns from the sensational press where the work of the real actress gets niggard words.

Something is rotten in the state of Denmark.

The bunch of matinees last week gave the critics something to write about. Everything considered, therefore, they were not altogether in vain.

A dozen years ago Professor John William Draper, the author of that great work, "The Conflict of Religion and Science," told me that there was more fame and more wealth to be obtained from pursuing the study of electricity and applying that force to commercial and manufacturing inventions than any other profession.

He was right. Electrical inventions and appliances, then comparatively in a state of infancy, have since wrought world-wide reputations and flashed back fabulous fortunes.

To-day, I believe that Professor Draper's words can be applied to playwriting, with equal truth.

I firmly believe that there has been never a time when the field of dramatic writing offered such brilliant inducements to men capable of writing plays as it offers to-day.

Fame and fortune await every persevering man who has the brains, the pluck and the capacity that go to make a successful dramatist.

Yet withal, there is scarcely a gleam of promise on the theatrical horizon. Dramatic writers there are in plenty, but they travel in worn-out ruts, gauging the public requirements by the accidents of popularity.

It will be a miracle if Messrs. Palmer and Frohman get home alive.

Reports direct from the Hotel Victoria convey the alarming intelligence that our popular managers are fairly besieged by playwrights and would-be playwrights, all eager

to get a bulky MS. accepted and brought back to America in the managerial trunk.

Mr. Frohman, at last accounts, had voluntarily imprisoned himself in his bedroom until the date for his departure, while Mr. Palmer was seriously thinking of invoking the aid of a special constable to keep the sidewalk clear when he ventured out after midnight for a breath of fresh air.

THE ONLY FREE DRAMATIC PAPER.

The Metropolis.

With this week's issue, THE DRAMATIC MIRROR begins its twenty-fourth volume. This success is equally creditable to the paper and the profession. Every other dramatic paper is now owned by a manager—the — by Miner, the *Theatre* by the Daly Brothers, and so on. It can interest no readers to learn what managers think of their own productions, nor can advertisers be benefited by informing Miner or the Dalys of their plans. Consequently, THE DRAMATIC MIRROR remains the only paper of its class which is both interesting to the reader and valuable to the advertiser.

THEY BOYCOTTED THE ARK.

Eugene Robinson, the proprietor of a floating variety show exhibiting in towns along the Ohio River, moored his craft at New Cumberland, West Va., on Wednesday morning last, and flew the Confederate flag from his boat.

The news of this flagrant insult to the national flag ran through the village like wild-fire, and in an hour workshops were deserted and business suspended. The timely arrival of the Mayor and the town officials averted a riot, as the townspeople numbered many veterans and sons of veterans who would have hauled or shot down the stars and bars at the cost of their lives.

A committee of officials, headed by the Mayor, waited upon the manager of the boat and requested him to haul down the flags and put up the red, white and blue, but he is said to have emphatically refused, saying that he had the privilege to make the display as he displayed the flags of all the nations.

It will be observed that the logic of the manager's argument was as offensive as his reckless display of the emblem of the lost cause, and the Mayor and officials of New Cumberland deserve the highest praise for their temperate and judicious action during the interview, as well as for the strenuous efforts which prevented the mobbing of the boat. After some discussion, the pig-headed variety ark manager ran up the national colors. The citizens justly boycotted the show during its stay, and the performances were but slimly attended.

PATTI UTILIZED.

A young person named Hattie Harvey, who has of late been upholding the Western "stoyge" by her performances, is at present agitating the columns of several of our contemporaries (through an active press-agent), for the reason that Madame Patti saw her act in the West, and as the legend runs "took a violent fancy to her, and would like to adopt her."

Madame Patti wrote to Miss Harvey, it seems, inviting her to pay a visit to Craigynos Castle, and Miss Harvey, after blushingly inditing her acceptance, had a *fac-simile* circular of Patti's letter struck off, and proceeded to distribute copies here, there and everywhere, after the fashion of the "Drop-dead-with-joy-millionaire's-suits-for-ten-dollars" men.

This delicate appreciation of the *diva's* interest seems to indicate that Miss Harvey prefers to remain a member of the profession than to be "adopted." But in the name of all that's lovely, of what special interest is it to the American public to know that Miss Harvey is going to visit Madame Patti and that she is to "spend all Summer there?"

There is not the slightest doubt that numerous American actresses have been entertained at Craig-y-Nos Castle before this, and the American public have seemed in complete ignorance of how long they remained and what time they had breakfast, and various other matters of interest only to themselves.

While the press of this country lends itself to such empty puffery and vulgar advertisement as this and allows a lively press-agent to flaunt this self-evident boom in the daily papers, there is ample cause for Max O'Rell and others of that ilk to enjoy a quiet smile at the expense of America's comic journals—and Mr. O'Rell says they're all comic.

MR. HOWELLS DEMOLISHED.

Spirit of the Times.

In THE DRAMATIC MIRROR of this week, Edward Fuller, the accomplished critic of the Boston *Post*, completely demolishes the absurd theories about the drama promulgated by W. D. Howells, in *Harper's Magazine*. But Mr. Howells puts forth his theories to have them demolished. He cannot believe in them; he does not think them correct; we doubt whether he ever thinks at all. He is a cunning Yankee who attracts attention and advertises himself by printing "wild absurdities." It is pitiable to see such a humbug occupying *Harper's* editorial chair.

AT THE THEATRES.

PALMER'S THEATRE.—THE SEA KING.

Comic Opera in three acts. Music by Richard Stahl. Libretto by Webster C. Fulton and Richard Stahl.

Don Bamboula	Edwin Stevens
Dolores	Rosita
Rosita	Elma Merville
Donna Olima	Elma Delaro
Don Pedrillo	Thos. H. Persse
Pedro	J. C. Miron
Mateo De Quvedo	Hubert Wilke

There is good reason to accredit a popular success to *The Sea King* which was presented for the first time in New York at Palmer's Theatre last Monday night. Not because the opera had previously gained critical favor in Philadelphia nor on account of any striking merit exhibited in the music or the libretto. The likelihood of patronage is attributable rather to a combination of musical, pictorial and comic effects that are brought out with due regard for the lowebb of public taste concerning operatic entertainments of this order.

The composer, Richard Stahl, is chiefly known through a previous opera called *Said Pasha*. The score of *The Sea King* is certainly an advance on his former effort, but he continues a hardened sinner in the matter of stolen sweets. Some years ago an orchestral leader juggled "The Last Rose of Summer" into a popular song of contemporaneous interest with the classical refrain of "My Johanna, she lives in Harlem." Probably not one person in ten was aware of Johanna's ancestral descent. Mr. Stahl's mellifluous adaptations from other composers are equally palatable, but as long as they are catchy and draw the dear public what does the manager care about their lack of originality. Of these melodious offerings the quartette called "Memory Bells" is the most appropriately named. Its saccharine tunefulness will ensure for it a nightly encore. It is but fair to acknowledge the cleverness of Mr. Stahl's rhythmical orchestration. He has provided many pleasing numbers, however reminiscent they may sound to a critical audience.

The libretto is characterized by a romantic if somewhat incoherent plot. There is a Sea King, whose actions would soon land him in jail in a civilized community. Although the rightful heir to a dukedom, he devotes his time to smuggling and other illegal pursuits, such as landing on the Spanish coast periodically for the purpose of carrying off attractive village maidens. During one of these unceremonious visits he falls in love with Dolores, the niece of Don Bamboula, the latter being the usurper of the dukedom that belongs by right to the Sea King. Don Bamboula is so homesly that no girl will wed him. Consequently, he promises the Sea King the hand of his daughter in exchange for a talisman that will make him fair in the eyes of women. After procuring the talisman Don Bamboula declines to keep his part of the contract, and leaves the Sea King no alternative but to carry the whole court off to his Grotto Palace. That's the way they settle matters in comic opera. It affords an opportunity for a picturesque tableau, and a fine scenic effect in the next act.

In the Grotto Don Bamboula gets into difficulty by making a general proposal to a lot of sixteenth century "Sweet Girl Graduates," not knowing that they are the matrimonial property of the smugglers. To get out of his predicament he dispatches Miguel, his favorite page, to the next town for military protection. The soldiers arrive in due time, which, of course, makes it necessary for the Sea King to return to Spain with Don Bamboula.

Ultimately, after a double marriage *en masque*, in carnival style, Don Bamboula discovers, when all concerned have unmasked, that he has been made the victim of a practical joke. He finds that instead of marrying Rosita, a village maiden, he has been married to his page, and that Dolores, instead of marrying Don Pedrillo, a wealthy young nobleman, has been wedded to the Sea King. The latter sails away to his Grotto with his bride, and leaves Don Bamboula in possession of his dukedom on condition that he abandon all intentions of matrimony, especially as the talisman has failed to cure his homeliness.

There are many bright lines in the libretto which are presumably the outcome of Webster C. Fulton's share in the work. The performance went off without a hitch, and the acting and singing were above the average of similar productions. The hit of the evening was made by Edwin Stevens, whose comicality and flow of spirits were unceasing. Moreover, he has a good voice and knows how to sing. His personation of Don Bamboula will no doubt advance him to the front rank of singing comedians.

Rosita evinced remarkable powers of vocalization in the role of Dolores, and the only fault to find with her singing is an occasional tendency to shrillness. She sang high E with facility and once touched high G. If Miss Palliser could act as well as she sings she would be a great acquisition to the operatic stage, but her histrionic efforts are as yet decidedly crude. Annie Myers, as plump and full of fun as ever, proved a charming Rosita. The solo allotted to her in the last act was very much on the variety order, which may account in a measure for a

somewhat nasal rendering of the song. Lena Merville also won favor with the audience by her sprightly methods, and proved a captivating page. The character of Donna Olima was well suited to Elma Delaro, who extracted considerable fun from her lines.

Thomas H. Persse has a mediocre tenor voice and no capacity at all for acting, but the character of Don Pedrillo is of no particular consequence. J. C. Miron, on the other hand, is a good bass singer, and was quite droll as Pedro. And last but not least, in his own estimation, came Hubert Wilke on the programme as The Sea King. Mr. Wilke, as has been pointed out before, has a strong baritone voice, but his knowledge of the art of singing is not prodigious. Indeed, to some ears his vocal efforts are very painful, but it occasionally happens that Mr. Wilke's bravura method catches the gallery, and what could be more acceptable than such a godlike tribute of approval.

The chorus girls were comely and sang with commendable spirit. They were attired in gorgeous costumes, designed by C. De Grimm, that afforded ample opportunity to display the generous proportions of the feminine figure. The scenery, painted by Homer F. Emens and Maeder and Schaeffer was picturesque and in keeping with the locality of the plot.

PALMER'S.—SPECIAL MATINEES.

LORINE.

Drums, in four acts, by Alice E. Ives.	Adelaide Fitz-Allen
Lorine Romanoff Perowna	John E. Kellard
Count Vladimir Bazaroff	Harold Hartnell
Ivan Marbova	James E. Jackson
Gregory Petrovitch	Walter Perkins
Lord Carnford	Kate Bartlett
Mabel Drysdale	Emily Rayner
Mrs. Hudson Powderly	Gypsy Alcott

The original production of *Lorine* occurred at Detroit, where the author, Alice E. Ives, had previously produced a piece called *Reward*. The object of presenting *Lorine* at a special matinee at Palmer's Theatre last Wednesday afternoon, was presumably prompted by the desire to obtain a verdict as to its merits from metropolitan critics.

The piece has several effective situations, but the general construction of the drama follows in the beaten track of conventional methods. The sentimental portions of the dialogue are well written while the comedy lines do not evince much humorous talent on the part of Miss Ives.

Lorine is a Russian of noble birth who uses her purse and position to aid a socialistic conspiracy against the Government, and prints revolutionary documents in her own residence. On being informed that the conspirators have been betrayed to the Russian police by Count Bazaroff she makes her adherents swear to kill the Count at the first opportunity. When Lorine finally meets the Count in Paris her murderous intentions are frustrated by her falling in love with him. In the endeavor to save him from one of the conspirators, who is madly in love with her, and follows her to Paris, Lorine loses her own life, by receiving the shot intended for the Count.

Adelaide Fitz-Allen gave an effective personation of the title role, and was frequently applauded in the course of the performance. The piece is essentially a star play, but the other members of the cast made the most of their opportunities.

SARA.

Drums, in three tableaux, by Cecil Grylls.	Frank Mordaunt
Duc de Courval	Joseph Holland
Antoine La Rue	Robert Hilliard
Tom Meredith	George Osborne
Marcus Goldheimer	Edward Coleman
Monsieur Leon	Thomas McGrath
Picot	Mrs. John Chamberlain
Jeannette	Ida Vernon
Duchesse de Courval	Virginia Harned
Madge Ravenscroft	Mrs. Sol Smith
Nanon Beaudet	Alice Brown
Sister Elise	Phyllis Rankin
Police	Little Dot Clarendon
Tolnetto	Mrs. Rankin
Sara Lyons	

Last Friday afternoon Mrs. McKee Rankin produced her new play, *Sara*, at Palmer's Theatre.

We do not know from what sensational French novel its author—Miss Cecil Grylls—has taken her plot, but if *Sara* were not one of the most extraordinary plays we have seen, it would certainly be one of the worst.

These are the ingredients of the piece: an abandoned wife, a faithless husband, a stolen child, a diamond merchant—a caricatured Hebrew; several healthy-looking villains, a duke and duchess, a wily detective and a couple of terrible-looking gendarmes, the whole being well sprinkled with particularly wicked specimens of the French adventures.

With the above for her puppets Miss Grylls has set to work to make a play. The faithless husband leaves the wife destitute in New York, and plays ducks and drakes with her money in company with a notorious woman in Paris. The abandoned wife follows up the trail, surprises the guilty pair, and is surprised in turn by them. She is branded as an impostor, her child is torn from her and she is cast into prison. Climax number one.

Ten years pass and the scene changes, or is said to change, to Trouville. We don't remember any such place at Trouville as the canvas depicted, but that is irrelevant. The abandoned wife has become an abandoned woman, being known to the

police as Sara Lyons, the female thief expert. This thieving, Sara explains to an old New York friend whom she meets "just by accident," was rendered necessary in order to follow the abductors of her child. "Each time," she says, "they were within my reach I happened to be destitute of means, and I was forced to steal to continue my pursuit."

This moral is delightful, especially as Madame Sara is decked out in all the brilliancy of feather of a French *cocotte*. Her appearance would rather indicate that the stolen money had gone to embellish her person than to get back her child. Perhaps, had she told the story attired in rags, some sympathy might have gone out to her from the audience. As it was, the audience received her confession in stony silence.

Later on Sara discovers the woman who stole the child, and a struggle ensues between the two. Sara is worsted and is sent to prison where she meets with her lost daughter—now a woman. They both escape, but the mother is hurt by a fall, and dies with her child in her arms to slow music and the curtain.

So much for *Sara*. The one thing that sustained the interest was the excellence of the cast. Mrs. Rankin was fairly effective in her ungrateful role—it is difficult to comprehend how she undertook to play it—and was most warmly greeted by the large audience of professionals and friends.

Mrs. John Chamberlain exaggerated her part of the French adventures, and at times her melodramatic attitudes bordered on the grotesque. In the comedy, however, she was better. Frank Mordaunt was as clever as usual as the old duke, and as usual tried and succeeded in raising a laugh by interpolations of his own—notably in substituting the name of one Marcus Mayer for that of Goldheimer when he is introduced to the rich diamond merchant.

Virginia Harned did well as Madge Ravenscroft, a pretty English girl, and Robert Hilliard—although handicapped by a startling sash, girl about his loins—was sympathetic as Tom Meredith. The Jew was cleverly done by George Osborne. The debut of Mrs. Rankin's daughter—Phyllis—in a small part was successful.

A FOREGONE CONCLUSION.

The revised version of *A Foregone Conclusion*, W. D. Howells' ill-fated reformatory play, proved even more of a failure at Palmer's Theatre on Tuesday afternoon of last week than at the previous matinee at the Madison Square. The principal alterations of the reviser, Edward M. Alfriend, appear to have been the introduction of verbal blunders *à la* Mrs. Malaprop in the lines of Mrs. Vervain. The play was so talky and tedious that a large portion of the audience left the theatre before the conclusion of the last act.

Sidney Bowdett gave a painful personation of the Italian priest, acted, with such dramatic force by the younger Salvini at the original production, C. Dixon proved a wooden American consul, but Malcolm Bradley was quite artistic as the Count del Feori. Jerome F. Stevens enacted the maniac scene of Cicco with thrilling realism.

Grace Kendall pitched her voice too low, and nobody knew half the time what Florida Vervain was talking about. But Miss Kendall was vociferous compared to the young woman who appeared as Kitty, a servant to Mrs. Vervain. The name of Ruth Carpenter was printed opposite this character in the cast, but Miss Carpenter sends word to *The Mirror* that her name was used without her knowledge or consent. The indications were that the same young woman doubled the parts of Kitty and Miranda. Adele Clark made the most of the humorous lines provided for Mrs. Vervain and partially redeemed the general tiresomeness of the performance.

THIRD AVENUE.—HIS NATURAL LIFE.

His Natural Life attracted a large audience to the Third Avenue Theatre last Monday evening. The play was well received and the stars, Charles Hagar and Inigo Tyrrell, were called before the curtain after each act. Special praise is due to Lillian Andrews and Alice Endress, while the rest of the company gave good support.

At the close of the performance Mr. Hagar was called upon for a speech, and the manner in which he defended the American actor and playwright, and berated the American manager for preferring foreign plays and actors to native talent, would have gladdened the heart of Boss Aldrich.

This is the last week of the present season at the Third Avenue. During the Summer months Manager Jacobs intends to make many improvements in the course of a general overhauling to which the house will be subjected. The next season at this theatre will commence August 11, when a new play will be produced.

GRAND.—H. TROVATORE.

On Monday night began the last week of Mr. Morrissey's successful season of English opera. The work chosen was Verdi's *H. Trovatore*, The Bohemian Girl replacing it on Thursday for the last three nights.

The performance of Verdi's opera on Monday evening was, in the main, fairly good. Selma Kronold wrestled very bravely with the role of Leonora and sang most of it with excellent voice and method. The applause that greeted her efforts was unstinted. Fanny Meyers sang the part of Azucena, the gypsy, intelligently and without that apparent effort which marred the effect of Mlle. Kronold's work. The "anvil chorus" in the gypsy scene was likewise fairly done although there was a sad lack of "people" on the stage to fill up the picture.

Tagliapietra as the Count di Luna sang well and acted badly. Why that sleepy leer which Signor Tagliapietra seems to mistake for an amorous look? A more dashing cavalier is the ideal Count di Luna.

The troubadour, Manrico, was well done by Thomas Ebert.

KOSTER AND BIAL'S.—VARIETY.

When the astute managers of Koster and Bial's Concert Hall engaged Carmencita for an indefinite period, they did a clever thing. They assured to themselves a big attraction that would carry through any kind of a bill, and drew to their theatre a different—and better—clientele than they had previously possessed. The tone of the place was immediately improved. On Monday, although the programme, with the exception of clever Frank Bush, offered few novelties, the audience was large as usual, and Carmencita was recalled three times.

AT THE OTHER HOUSES.

This is the third and last week of Raglan's Way at the Union Square.

Castles in the Air celebrated its fiftieth performance at the Broadway Theatre on Monday night, when portraits of the principals in the cast were distributed as souvenirs.

The Strauss orchestra now play in the centre of the Madison Square Garden Amphitheatre instead of on the stage. The present programme retains the two ballets, *Choosing the National Flower* and *Peace and War*.

Richard Mansfield continues his successful engagement in Beau Brummel at the Madison Square Theatre.

The Brazilian and the Roof Garden Concert are the attractions at the Casino.

Billy Carter's Specialty company is regaling Summer audiences at Tony Pastor's Theatre with a typical variety entertainment.

A WORD IN SEASON.

Perhaps a flight of steps most generally represents the steady upward rise of our holiday editions. The simile is not poetic, but it suggests the progress that *The Dramatic Mirror* has made in that direction during the last ten years.

It will be six months before the Christmas *Mirror* for 1890 makes its appearance; but as we intend that it shall mount considerably higher than its predecessors the preliminary work on it has begun already. In order to produce the best possible results and to excel our own unexcelled record, the mid-winter achievement is preparing in mid-summer.

It is our intention to issue such a holiday number as was never seen before. An esteemed Boston contemporary remarked not long ago that "one of *The Mirror's* peculiarities is that it always fulfils more than it promises." In this case we shall not allow our reputation to suffer.

As already announced the cover will be extremely beautiful and elaborate. It is in the lithographer's hands, and wide-awake advertisers will bear in mind that if they expect to secure space on the last or inside pages of this portion of the next Christmas *Mirror*, they will have to bespeak it early. *Verd.*

A NEW DEVELOPING PROCESS.

Messrs. Howe and Hummel appeared for Marion Manola, in the injunction proceedings instituted by her to restrain Business Manager Stevens and photographer Myers from publishing and circulating the much-talked-of flashlight picture of Miss Manola, taken by stealth the other night, at the Broadway Theatre.

Messrs. Howe and Hummel appeared for Business Manager Stevens and the McCaull interest a few months ago, when the latter enjoined Miss Manola from playing in Stetson's Gondoliers company.

The question naturally arises, are Messrs. Howe and Hummel acting for Business Manager Stevens now? In other words, is not Business Manager Stevens, to artistically finish off his advertising scheme—and with Miss Manola's consent—suing out an injunction against himself?

The peculiar relationship of the attorneys in the two injunction cases makes it look as if the plaintiff is also the defendant.

MARY HAMPTON, who made a hit in *Money Mad* at the Standard Theatre, has been engaged by Charles Frohman.

ACTORS AND AGENTS.

Dramatic agents have certain characteristics in common, irrespective of clime or country.

This was illustrated the other day in Berlin, by an agent who, like our own more or less worthy theatrical middlemen, is "on the make." He had made an arrangement with a verdant beginner that if he succeeded in getting her a position in a company she should thereafter pay him a stipulated percentage of the salary received by her from all the engagements she might receive during her professional life!

This compact worked well enough for a time, but by-and-bye the actress began to be oppressed by its injustice and she refused to be drained of her earnings any longer. Then the agent brought suit, thinking to enforce the terms of the contract, but the German courts promptly decided that they were iniquitous and illegal, and absolved the defendant from further payments. The actress is now being congratulated on her escape from the toils of the shrewd individual who expected her to pay tribute to him perpetually.

In this country actors regard the dramatic agents as necessary evils. They complain bitterly against the wrongs and the neglect often suffered at their hands, and yet quite a number continue to patronize and support them.

In the pell-mell rush for engagements every year the agents manage to haul in a goodly number of fish with their nets, the "catch" depending on the state of the season and the hunger of the victims.

It is a curious and a significant fact that when times are hardest among actors and engagements are fewest these surly, arrogant middlemen make their largest profits.

What are these agents, when the facts are simmered down and the cold residuum is examined?

They are simply the interceptors of a portion of the actor's hard-earned salary. They do not get their fees from the managers. On the contrary, the latter are freely welcomed to the agencies with open arms; they are treated with deference and the utmost suavity; they are coddled and soft-soaped, and made to believe that the agents' "pets" are the most accomplished, the most attractive actors in the profession, when, as a matter of truth, they are sometimes among the very worst.

The actors who are not members of the favored "ring" surrounding every agent's establishment, are lucky if they can get a civil answer or a modicum of satisfaction from those high and mighty functionaries. Particularly scant is the courtesy measured out to those who are comparatively obscure. These unfortunate visitors are regarded and treated as so many human annoyances, who are rashly impertinent because they wish to live, and who must be made to feel constantly the personal grendeur and the marvellous power of which their insulters fondly imagine themselves to be possessed.

What is the service that these middlemen perform?

They are supposed to furnish the names of actors to managers seeking "people," and bring them together. For this they exact a stiff percentage.

But what guarantee have the actors who are not in the agent's "ring" that their claims receive attention?

Is it not an undeniable fact that a certain favored few regularly receive the best that's going so far as the agents may be able to control it?

And are not many able and popular actors kept carefully in the background for reasons best known to the middlemen themselves?

It is openly hinted that some of these dramatic intelligence offices invariably charge a percentage on all engagements made by professionals whose names happen to appear in their books when the arrangements are consummated privately between managers and actors elsewhere than in their places. A good many submit to the extortion, mistakenly supposing it is judicious so to do.

What is the stock-in-trade of these well-fed superfluities?

Simply and solely a liberal supply of cheek, an instinct that tells the possessor when it is politic to be oily and when it is safe to browbeat, and—most necessary of all—a set of address-books.

The contents of these books, comprising the names and whereabouts of some scores of professionals, are carefully guarded, and it fills the agent's soul (if he has one) with sorrow and chagrin to find the addresses of actors getting into print. That means that actors are more likely than not to obtain engagements without his assistance—and, incidentally, without paying him commissions—from managers direct.

It can be understood, therefore, that the rapid and steady growth of THE DRAMATIC MIRROR's professional cards fills the dramatic agents with dire alarm and apprehension. These cards afford the means of prompt and inexpensive inter-communication to managers and actors, and that sort of facility is

fatal to the agency system, which depends largely for its existence upon secrecy, subterfuge, wire-pulling and hocus-pocus.

Nevertheless, professionals are appreciating the superiority of this method of bringing their names fairly and squarely to managerial attention, both in respect to substantial results and in the retention of the self-respect and dignity which are properly the artistic birthright. There is evidently a growing disposition to assert their judgment and independence, and embrace the best opportunity in the world for securing that which to them, at this time of year, means peace and content—viz., a good engagement.

Reports from our professional card advertisers show that their individual small investments are bringing most satisfactory returns. Within a week, for example, thirty-five desirable contracts have been effected through this channel.

In order that the professional cards may be made more conspicuous and valuable to the advertisers, they are now separated completely from other classes of advertisements and are given a clear field to themselves.

Observe how the space they occupy is steadily increasing week by week, and how popular and numerous the two-line display cards are becoming!

At the present juncture, professionals, not represented already in this department, cannot do better than thoughtfully consider the following questions and the matter appended thereto:

Are you "at liberty"? Are you filling an engagement? Have you signed for next season?

In any case it will pay you to place your card in THE DRAMATIC MIRROR, because—

1. Experience has proved that it is the best means for securing offers.
2. If a professional is playing it acquaints managers, the public and the press (THE MIRROR regularly reaches every dramatic critic in the country) with the fact. One of the surest ways of keeping engaged is to let people know that you are engaged.
3. A professional card can be charged as often as the advertiser desires, without extra charge, and newspaper notices can be inserted with the surety that they will be read by hundreds of managers.
4. A professional card costs but a small sum in comparison with the fees charged by the agents.
5. Hundreds of successful actors and actresses have tested and established the practical value of this form of advertising during the last ten years.
6. Advertisements in THE DRAMATIC MIRROR are guaranteed a larger and better circulation than they could obtain in any other theatrical journal in the world.

TWO-LINE DISPLAY CARDS.

In response to many solicitations, THE MIRROR recently adopted the plan of publishing two-line professional cards, in which the advertiser's name appears prominently in display type, and for which a special rate has been fixed.

Cards of more than two lines are not inserted under this arrangement. All are uniform in size. They are not taken for a period of less than three months (13 weeks). The name occupies one line, and eight or nine words are allowed for the second line, which may be changed at any time without extra charge. The following example shows the style in which the two-line display cards are set:

Charles Surface

Leads. At liberty for next season. Address DRAMATIC MIRROR.

Below are the special rates for the two-line cards:

THREE MONTHS (13 insertions).....	\$3.00
SIX MONTHS (26 insertions).....	5.00
ONE YEAR (52 insertions).....	9.00

THE JUDGMENT OF PARIS.

An Australian newspaper man interviewed Kylie Bellew while that illustrious artist was in Melbourne, and asked him for his opinion regarding the manner in which different actresses make love on the stage.

The obliging Mr. Bellew, nothing loth to draw upon the fund of his large experience, spoke as follows:

"Well, Ellen Terry comes at you with a mixture of the antelope and the gnu. She's soft, easy, velveteen-like, and catchy. Mrs. Bernard-Beere you have to look after. She comes rushing at you like a panther, and if you don't look out you go head over tip, or when you recover there's your watch hanging out, and the people laugh. If you ain't the mash, they're careless. Booth, as Othello, couldn't at all grab Ellen Terry as Desdemona. You must learn beforehand whether the actress is leonine, tigrine, leopardine, or lynxine. Fast time, unprepared for, may capsize you over a settie, heels uppermost, and how do you look?"

"On the other hand, the slow-timers clutch like limpets, or octopi, and spoil your biz. They will catch your eye, and that means robbing you of all its magnetism on the stalls.

You want a good biceps, strong elbow, good piano-string fingers. If an actress grips you, you're lost. You're not even second fiddle. She's all the orchestra."

A FRENCH ACTORS' FUND.

The formation of an artist's charitable and beneficial guild in Paris is a step that the French actors and singers have taken in emulation of their American brethren. Like the Actors' Fund it is designed primarily to give succor to the sick and the unfortunate.

But it goes still further, and proposes to accomplish certain reforms which are urgently needed. It expects to put an end to the dramatic agencies, among other things, those concerns bearing just as unwholesome a relation to the profession there as they do here. Professionals will read with interest the following article on the subject translated from the columns of L'Echo de Paris, one of the leading French dailies:

"We have already spoken of the production of a Syndical Chamber of Dramatic Artists in Paris and we revert to this question with pleasure because we firmly believe that, if the idea is well carried out, such an institution will be useful to a vast number of professionals.

"There is no doubt that as a rule actors are without defence in their business dealings with managers, and above all in their relations with correspondents. To enumerate all the tricks wily managers play on them would take up too much of our space. But who is not familiar with the "lending" scheme of certain managers? How they lend their actors and actresses to certain of their confreres in consideration of a fee which is always higher than they pay the actor or actress for his or her service. This difference they naturally pocket.

"But the best work of all that such an institution will do will be to wipe out the dramatic agencies. The way they are conducted now is scandalous. A singer, for instance, obtains a provincial engagement by the intermediary of an agency. It is understood that she will surrender so much per cent. of her salary to the agent, so much per cent. that is taken on the first month's salary. In this manner, whether the artist succeeds or not in the position, the agency risks nothing. And once the singer has joined the company in the provinces what happens?

"Either the agency, in company with the provincial manager, causes her to fail, and compels her at the end of a month to go to another city where she will meet with the same success and will bring to the agency another sum of money, or else she succeeds, and then for some pretext or another, the provincial manager reduces her salary.

"At first the artist resists; then she reflects that it is late in the season, that she would have difficulty in finding another engagement. What can she do? She accepts the reduction of salary, and the trick is played.

"We have taken an instance like this because it is a typical one. There are hundreds of others we could cite, all showing that the actor or singer at present is a piece of humanity cut into pieces at pleasure by a lot of money-grabbers.

"But the actors are now beginning to resist this and to show fight. They are right. The plan of the Syndical Chamber is as follows:

- 1.—To contrive, by the best means possible, to ameliorate the situation, moral, material and economical, of the artistic profession.
- 2.—To support its members in all matters concerning their professional welfare.
- 3.—To secure for all artists the same legal and civil privileges as are enjoyed by other citizens.
- 4.—To establish a bureau to furnish professionals with able advice they may stand in need of.

The association has chosen for its president, M. Le Senne, advocate at the Court of Appeals.

ROBERT MANTELL'S PLANS.

R. B. Mantell is still in the city and will remain here until next month when he will join Gus Piton at the latter's country seat on Lake Simcoe, Canada.

"For my starring season under my own management during the season after next," said Mr. Mantell, "I intend following a very good example—that of Mr. Crane, who started in with three or four new plays in stock. I have already one good play, of which I expect great things. It is by R. A. Haven, the author of Josephine, and is a four-act modern play, with the scenes laid in New York city. It is the most original play I have ever read, and there is no villain in it.

"I am now booking for other plays and negotiating with a London playwright for a piece that is to be produced shortly in London. I think I shall close the transaction, but I am not at liberty to give the person's name. Booking for my season will commence in August, and I shall have as my manager an able man who knows the business thoroughly."

PERSONAL.

FLORENCE.—W. J. Florence, accompanied by his brother-in-law, Joseph H. Tooker, who is well-known in professional circles, sailed for Europe on the *Etruria*. Mr. Florence will return in September, and will most probably be accompanied by Mrs. Florence.

TEMPLETON.—Fay Templeton will sail for this country to-day (Wednesday) on the *Majestic*.

DAVENPORT.—Fanny Davenport and her husband, Melbourne McDowell, are in Paris, in consultation with Sardou about the new play *Cleopatra*, which she may produce in this country next season.

HAWTHORNE.—Grace Hawthorne has relinquished her lease of the Princess Theatre, London, and will shortly go on a tour to this country and Australia.

FROHMAN.—Manager Daniel Frohman, who will sail home on the *City of New York* which leaves England next Wednesday, July 2, has, in conjunction with Manager R. M. Field, of Boston, purchased two new plays—one a new Adelphi drama by Sims and Buchanan, and the other a Comedy Theatre success. Mr. Frohman is also credited with having bought a new French play for the Lyceum.

SHAW.—Mary Shaw will produce a new play by Charles Barnard entitled *Mary E. Lincoln*, M. D., at Proctor's Twenty-third Street Theatre, most probably in August.

LANGTRY.—Mrs. Langtry is reported to have broken down in health completely and to have disbanded her company.

ENOS.—Wilson Enos has been engaged to play the Earl of Dorincourt in one of the Little Lord Fauntleroy companies next season.

STEVENS.—Edwin Stevens has not signed with The Sea King company for next season as erroneously reported. His contract with the Casino management precludes such an arrangement.

CROSBY.—Walter Crosby, late of Osmond Tearle's company in England, arrived in New York last Saturday.

CHASE.—Arthur B. Chase, with his wife and child, are in London. American managers make the Metropole and Victoria their headquarters.

FITZ-ALLAN.—If she can find a manager to take out the play, *Adelaide Fitz-Allan* will star in Alice E. Ives' play, *Lorine*. Miss Fitz-Allan received a good deal of applause and praise for her acting in the special matinee production last week, and her friends feel confident that she would make the play popular on the road.

SARGENT.—It is true that H. J. Sargent is, so to speak, "on his uppers," but that is no reason why the *World* should have allowed one of its writers to blazon the fact maliciously and conspicuously last Saturday. Individual misfortune and poverty are not matters of public concern.

NOBLES.—Milton Nobles' career has been an honor to his profession. Straightforward, outspoken, level-headed—his trenchant pen is used to discuss intelligently every subject of real importance to the theatre. He knows the weaknesses as well as the virtues of the members of the guild and he is one of the few men that are able to view his surroundings with an impartial eye and to speak of them with a truthful tongue. Upright in all his dealings, he has kept his honor unsullied. A good actor and a good man, he deserves the universal esteem of his comrades and the public.

WARNER.—Harry Warner and his talented wife, Louise Paulin, returned to New York from Denver last Sunday. Mr. Warner is taking the first vacation he has enjoyed in three years, while Miss Paulin is recuperating after her hard-working season in the Chicago Gondoliers company.

SHAME.—The brutal manner in which the management of the Wild West Show sent a consumptive Sioux Indian home in a dying condition will be made the subject of a Government investigation.

ANCIENT.—Positively the most ancient collection of theatrical stories ever seen in print was that circulated in a number of out-of-town papers last Sunday by a syndicate concern. Moss-covered stage anecdotes, dating back to the stone age, were boldly signed by Jefferson, Florence, Goodwin, Crane, and other comedians, every one of whom ought to be electrocuted for resurrecting such mouldering specimens. Most of the yarns, related as personal experiences, have been credited to other well-known actors, long since departed.

WILLIAMS.—Jesse Williams is the leader of the home orchestra at the Madison Square Garden, and a good leader, too!

DE LUSON.—Henri de Lusson, who will be a member of Margaret Mather's company next season, is spending the Summer at Bryn Mawr, Pa., where he has a country home. Mr. de Lusson is reputed to be a capital marksman. With a small calibre rifle he knocks the centre out of a silver quarter thrown high in the air, every time.

THE ACTRESSES' CORNER.

UP A CHERRY TREE.

I went up the cherry tree for cherries. Naturally, I had been marching around the tree picking stray fallen fruit from the grass, but of a sudden it occurred to me that climbing for cherries was better than stooping for them. And that was the first lesson.

I tested the ladder; it seemed all right. I searched the horizon, not quite in the spirit Enoch Arden did; decided I would be unobserved, and started up.

Ah, me! but our skirts are in the way when we try to climb.

Half way up, with a soft crackling of small branches, the ladder settled back. I was a good deal scared, but I suppose ladders must always do that. The important thing is to have a good strong support back of the twigs we first trust to.

Up to the top, of course! When you start to climb for cherries all the cherries are at the top.

So, up to the top, pushing my head through the mesh of small wood and cool leaves, and giving thought to Absalom and his sad fate as my hair caught here and there.

Up to the top, and, after all, the ripe cherries still beyond me.

I stood on the top round, a delicious sense of scare through every nerve and muscle; the light limbs swaying as I rested my weight on them.

My horizon, wider by so much as the height of my ladder made it, made the world a new one to me; a world crossed and barred by green; a world nearer to the whirr of birds' wings and—nearer to cherries!

I suppose it must always be so with ladders! They are never long enough, and the limbs that swayed with me were, for all that, stubborn about being dragged down so I could clutch the fruit held out in their brown fingers under the sun.

Even when I dragged them down they struggled so I dared not loosen my hold to gather the pretty three balls swinging where the tree had pawned its blossoms.

Think of standing on the top round of your ladder and then being obliged to either lose your cherries altogether or eat them then and there as one would corn from a cob!

To let go and gather for pockets and future refreshment is to peril your place; besides, the restive branch strains back from your weakened hold so sharply that, if you are still on the ladder to hear, you will likely catch a soft sound as the cherries you climbed for, snapped off by the sudden switch of the limb, fall to the grass below.

Ah, well! if you want cherries off the top of the tree, you must eat them while the branch is in your hand. By the way, did you ever notice, not all the sun under which a berry's smooth skin turns red can flavor its cool flesh?

The cherry you rob from the tree-top and out of the full sunshine is less hot than your thirsty lips.

There is a lack of romance about coming down a ladder which one does not observe in one's upward climb. But one must come down. The rounds cut sharply presently, and the exhilaration of the first sense of scare and way-upness begins to weaken into nervousness.

And now, as you look down to assure your steady course, behold! the branches below are aflame with red fruit! Oh, dear, yes!

After this, wait till you have had the sun's view of a cherry before you decide whether or not it is ripe.

The tossing top branches shook their berries and made more show of their red, that was all. Now that you look down you find you need not have climbed so high for the best. Down then, why didn't you bring up a basket? Your pockets are so soon full.

Now that you have just learned how to pick the fruit you have nowhere to put it, and as for eating anymore—well, one can eat just so much, no matter how many grow on the tree.

There is a kind of comfort about sitting on the ladder—half-way down—a rest so for one's back and one's heels, too, an arm slipped for safety through the side pole, and both hands free to pick the fruit, or to eat it from overflowing pockets. But presently a ladder isn't so satisfactory to sit on after all, and the pocketed cherries get mashed, too. Besides, you must keep some of them to prove to Bob and the rest that you climbed.

When finally you are footed in the grass you are obliged to replenish your store with the stray cherries you dropped from your overflow of riches long ago when you stood up there on the top—the very top of the ladder. "Where have you been?" says Bob behind me.

"Up the tree."

"Why didn't you stay there? You look a sight—your hair is all tumbled and—"

"Bob, dear, getting tumbled is the penalty of climbing—"

"Humph—for a woman—yes."

"And—beginning to empty my pockets—getting cherries is the reward."

"That's a nice mess to climb a tree for! How like a girl to go to so much trouble to

get what she has no place to put after she has got it!"

"They are a little mashed—but these from the grass are all right."

"Why climb if you end up by boasting of the cherries in the grass?"

"Bob, you are a brute—I had all I wanted, and lovely ones, while I was in the tree."

"Of course! Now you are down, you can tell all the yarns you want about the top of the tree, but what have you to show for your climb? I tell you girls shouldn't climb. If you want cherries buy them, or send some fool of a man up the tree for them. I will get you cherries whenever you want and you know it!"

"Yes, there always is a fool of a man around, as you say," I reply, so meekly that Bob sees only proper-minded acquiescence in my speech—and puts my head saying:

"Don't be a goose any more."

"No, Bob," say I; "but, whisper! It was fine to stand on the top round of my ladder, the slender branches yielding to my weight, and a flurry of tremulous leaves blurring my sight of the world. It was fine to strip the cool fruit as one would corn from the cob, while the restive limb strained in my grasp. I had never tasted real fruit had I plucked them and brought them down. The tree-top cherries are after all the best and the sweetest and coolest and over and over worth the climb."

"Whisper again! The cherries you cannot reach are better and more sweet and more cool than the ones your teeth sink into. Oh yes, indeed! And when you look up, after your climb, and see those high top ones still a-bod in the sunshine, you will be more sure than ever that they are the best and sweetest and coolest of all."

Be wise and call such un wisdom "philosophy!"

We are young so long as holds our belief in tree-top cherries.

Directly we feel that only because our ladder falls short are the high ones best, we are squeezing dry the lemon of life to make lemonade for old age. POLLY.

OUR FLATS.

Dora and I keep house. We began house-keeping with a servant and the motto, "God Bless Our Flat," which Dora's sympathetic aunt had kindly embroidered in blue silk and requested us to hang over the door. We have since gathered together sufficient *bric-à-brac* to warrant calling our apartment "home."

Dora was imprudent enough to marry one of the profession. I think it was her unquestioning habit of accepting the inevitable that induced her to accept a lazy, easy-going fellow like myself. It is now about three years since I asked Dora whether she thought she could ever, ever consent to link her fortunes with those of a struggling but rising young Thespian. We were in the grape-arbor at the time, and apparently out of sight of all men. Evidently not of all women, for I had hardly taken Dora's answer from her lips when I felt myself embraced by two clinging, but very emaciated arms, and turning I beheld Dora's sympathetic aunt. "She is yours," exclaimed the enthusiastic woman. There was nothing for me to do except express my thanks. I have since thought that a mother-in-law would not be nearly so bad as a sympathetic aunt.

It was not until my friends had occasion to congratulate me on the fact that it wasn't twins, that the idea of house-keeping occurred to Dora. Then it occurred so forcibly that she threatened to go upon the stage if I did not consent to get her a dear house, with a dear bay window, and let her do the dear marketing.

Could I refuse and break her heart? No, obviously, I couldn't.

We have been flat-keeping two years. Among other changes I notice that Dora is becoming a hard, worldly woman. I realize this when I hear her reproving the maid for leaving hairpins on the piano so that they eventually get in between the keys, and when I hear her telling the fishman that if he must bring us ancient supplies to bring them sufficiently frozen as not to be noticeably disagreeable before we have finished our meal.

Worldly wisdom, however, has its advantages. I remember a certain little incident of our early house-keeping days. Dora undertook to engage a cook. I returned late in the evening and found Dora quite tired, a little anxious, but on the whole triumphant.

"Jack, dear, I've got her. I had no trouble whatever; she seemed ready to come with me at once. Irish? Oh, yes; and quite a strong-looking woman. She will do everything nicely, I am sure. She seemed rather tired, and slept most of the way up town—why, what's that?"

Noise of shouting and singing was issuing from the servants' room. I went in the direction of the noise, and investigation proved that the wife of my bosom had innocently chaperoned a large, bony and much-intoxicated Irish lady, who was likely to give us some trouble before we could get rid of her.

"Jack," said Dora, after we had finally composed ourselves and our neighbors to something like calm after the storm, "I did think it strange she should be so sleepy. I gave her my smelling salts and she threw them away. She must be a very wicked woman. And I told Dora that I thought she was."

Little Dora is named for her mother. She is very precocious, and I foresee the time when Dora will have another rising young Thespian on her hands. A good many of our professional friends drop in for tea Sunday evenings, and among the others a brother actor who is in the company with me. He is no longer in the morn of life, and time has so indicated in various ways. He used to be the devoted admirer of my baby daughter, but his ardor was somewhat cooled by a recent performance in which my heiress assumed the impromptu rôle of destroying angel.

The gay Lothario had dined with us, together with two charming girls for whose opinion he had the greatest respect, and for whose benefit he invariably displayed the personal vanity for which he is famous. The elaborate and artificial gentleman had exerted himself to make a good impression during the dinner, and had actually fallen asleep with the weight of his complacency and satisfaction after coffee had been served and the ladies had left the room. Baby was safe in bed, so I stole off to write a letter.

Ten minutes later a suppressed giggle brought me to the door of the dining-room. There sat the elderly bean still asleep, but not as I had left him. Miss Dora had improved the shining hours of her mama's absence by removing the curly toupée from the head of the sleeper and placing the Romeo-like curls on her own blonde locks, leaving a bald crown and wrinkled forehead to tell their tale of woe.

While I was speechlessly wondering how to replace the deception before the sleeper should awaken, the ladies appeared on the scene, and regardless of my warning "hush!" burst into irrepressible laughter at the funny sight.

The giddy youth of sixty or more does not visit here now, but Dora cannot be made to repent her little joke. She has vivid recollections of the occurrence, and has remarked to me since, "Me hates him, papa, his turls turn off. Do your turls turn off, papa?" But I made no answer. ALPHONSE.

NAT GOODWIN'S PROJECTS.

John E. Warner, Nat Goodwin's manager, sailed for Europe yesterday (Tuesday). Before leaving he told a MIRROR representative that the trip was being made for recreation and business of a private nature.

"Although I manage Mr. Goodwin again next season," said he, "my ocean trip has nothing to do with my star's London engagement. Mr. Goodwin's time is booked fully for next season. The company engaged includes Paul Arthur, R. G. Wilson, J. H. Brown, Stewart Allen, Albert Vernon, Margaret Fitzpatrick and Virge Graves. Other members of the company will be brought over from England. George J. Appleton remains as treasurer and business manager.

"A Gold Mine will be the principal feature of the repertoire, and owing to Mr. Goodwin's London engagement his regular season will not begin here until October 6. Several engagements will be played in this city at different theatres. As you know, the London production of the piece will take place at the Gaiety Theatre on July 21, the engagement being for six weeks."

C. R. GARDINER'S ENTERPRISES.

"I shall be a very busy man next season, and I am by no means an idle one now," said T. E. Mills, the rising young manager to a MIRROR representative the other morning. "I have entered into an arrangement with C. R. Gardiner by which I shall be associated with that gentleman in the management of He, She, Him and Her, Frank McNish's Privility company, Zozo, and the Irish Corporal. Zozo and Mr. McNish's company I shall control entirely.

"Zozo is to go out with entirely new material—both scenery and costumes—while the piece has been changed considerably and is now more of a spectacle. The principal parts will be played entirely by women and we shall carry about thirty-five people. It opens its season at Asbury Park on August 22. Henry E. Hoyt has painted the scenery for the production. Ella Benda will play the Queen in the piece, and we have engaged some very good specialty people, one of the most prominent of whom is Chelso Peruchi, the great acrobat and caricaturist.

"The McNish company will include Lee Lamar in a strong comedy part in the new three-act farce comedy Privility, while Mr. McNish, who is expected back about the middle of July, will bring with him eight specialty people from the other side, the best that can be secured. The season will open on September 1 at Asbury Park. I shall superintend the tours of the other companies."

GOSSIP OF THE TOWN.

CHARLES FREW has signed to play the Irish comedy part in Walter Sanford's My Jack company next season.

So many requests have been made by out-of-town managers for their version of Dr. Jekyll and Mr. Hyde that Doré Davidson and Ramie Austen will present it next season at those places where special demand has been made for it.

MARIE HILFORD will not start out in her play until the latter part of next season. In the meantime she is open to engagements for leading business.

MRS. ANNIE YEAMANS, who is playing a four weeks' engagement with Edward Harrigan in Boston, has revived her old New York successes and set the Hub talking of her remarkable cleverness. She is accompanied by her daughter Emily.

JAMES R. SMITH has been engaged as stage manager of the road County Fair company for next season and will also be seen as Solon Hammerhead in that play.

SANFORD H. COHEN, manager of James O'Neill, is in this city, arranging for the production of The Dead Heart by his star here next season.

RANSAY MORRIS has signed to write a play for Charles Frohman's stock company at Proctor's Twenty-third Street Theatre next season. It is to be delivered by Oct. 1. Mr. Morris will accompany the Lyceum Theatre stock company on its road tour for thirteen weeks, commencing Aug. 18, and returning in time to go in advance of E. H. Sothern.

JENNIE YEAMANS, who has been engaged by Edward Harrigan as the soubrette of his new theatre in this city, has been lent by that actor-manager to Rosenquest and Arthur for the leading role in Blue Jeans, which is to be produced in this city on Oct. 9. Miss Yeamans will also appear next month in McKee Rankin's new play, The Canuck.

DANIEL FROHMAN expects to be back in this city immediately after the Fourth of July.

ISADORE RUSH, the handsome leading woman of Roland Reed's company, who made quite a success with that organization last season, has signed to go with the comedian again in the Fall.

AL. HAYMAN will spend the Summer at Long Branch.

GEORGE H. JACKSON, advance agent for Gray and Stephens' new play, Vesper Bells, will spend the Summer at Cape May.

HARRY CORSON CLARKE has been engaged to play Sidney Drew's part in The Burglar next season. He will start on his usual vacation trip to Newport and Narragansett Pier this week.

JOHN P. SLOCUM has been engaged by Davis and Locke to direct the tour of M. B. Curtis in The Shatchen next season. There is talk of the name of the play being changed.

MARIE CARLYLE will spend part of the Summer in the White Mountains, and the rest in yachting off the coast of Maine.

CHARLES OSGOOD is in the city, representing P. Harris, the Southern and Western manager, at Klaw and Erlanger's Exchange.

MARCUS J. JACOBS will spend his Summer vacation at Asbury Park, although he will also devote considerable time to cruising along the Sound.

THE Pequot Council, an organization of the citizens of the village of Southport, Conn., announce an entertainment and encampment to be held during the week commencing July 1. The proceeds are to be devoted to village improvement. The officers of the Council are G. B. Bunnell, the New Haven manager, George Bulkeley and Oliver Bulkeley.

W. J. BUTLER has dramatised Marie Correll's novel "Vendetta" under the name of Marco Villian and hopes to complete several other plays during his vacation. Mr. Butler and his wife, Emma Lathrop, will spend the Summer at their home "Point Echo," near Beaumaris, Ontario, and resume acting on Oct. 15 as members of Ida Van Cortlandt's company.

THE extensive alterations which are to be made in the Behr Brothers' piano establishment at 31 Fifth Avenue, New York, are to include a spacious music hall. John Lavine is to undertake the management of the hall, and is now negotiating with well-known artists for the inaugural concert, which is to take place about Oct. 20. Mr. Lavine is also making arrangements for a series of concerts, musicales and pianoforte recitals to be given at the new hall throughout the coming season.

A NUMBER of changes were made in the arrangements of the ground floor of the Madison Square Garden recently. The Strauss orchestra on Monday night was stationed on a platform in the centre of the Garden, while the parquet chairs were removed and replaced by rows of tables.

AN IRISH ARAB, in which Bobby Gaylor is to be starred by W. A. Brady next season, was produced at the Alcazar Theatre, San Francisco, last week, and is reported to have met with success.

THE ARTISTIC TEMPERAMENT.

Dr. Truth,
PHILOSOPHICAL SURGEON.
PSYCHOLOGY A SPECIALTY.

I saw this sign, stopped and pondered. I felt how weak and sore was my soul. Had I the moral courage to lay bare the nerve of sensibility, intellect and will—to feel the dissecting-knife cut and wound every fibre of self in its true inwardness?

Egotism, magnifying all my subjective ills, selfish timidity—what ether of hope will close the eyelids of those giants?

Self-improvement—some stimulant to nourish the growth of artistic development. Would that act as a quietus? Perhaps.

I found myself in Dr. Truth's presence. Instantly I felt more comfortable. A gentle voice. Eyes soft and clear, indicative of strong nerves. The knife would never slip, guided by such perfect self-command. A smooth countenance, with no wrinkles between the eyes or about the mouth. This internal thoughtfulness—what an enemy to wrinkles and how reassuring! I felt that he was really sorry for my disease. Expression came to his face as water oozes through a soft crust of snow. Every feature was submerged in a whole-souled glance of sympathy, not stinted, with that odious personal love for his own great powers of penetration.

As the Doctor began to talk I felt how cold reason used to hurt, and how the wound it left sometimes never healed. Still that was the knife he used, tempered with a deference that made his words soft and soothing. Should I ever awake to the reality of his advice?

Trusting to a defective memory, I give you his Analysis:

"Childhood's unconsciousness—that was the soil seeded with the first germs of your development. Then all action was unreflective and natural, but the very poetry of grace, a result of inexperience, loosens the power of instructiveness. So the simplicity of childhood cannot last. It must earn the right to this accidental beauty. There is a change at the dawn of manhood.

"Now, Feeling comes in torrents that threaten to sweep away the breakwaters of Reason. Sensibilities have a supreme power. Sentiment takes the place of sympathy. The love of doing asks only for a pivot on which to turn the wheel. It is self-fed. Will is at the height of its glory. Undisciplined emotion is its propelling power.

"It is now that you clasp the neck of Ambition with a fervid caress, and take as a pledge a necklace, diamond-starred with love. Then you enter the masquerade struggle of Art. At that same moment sorrowing Reason is holding a cross for your shoulders, but you do not see her tears. You joyfully take it from her hands, and think to wear it as an ornament. It seems made from the dust of gems—something light and pretty.

"As the object of art is Divine, how providential that you cannot see its weight and know the bleeding wounds it must surely cause!

"A few years go by; then come results showing how poor a soldier's enthusiastic Feeling is without the weapon of Reason. Disappointment, sorrow and failure—the cross is getting heavy and the necklace, diamond-starred, is turning black.

"For consolation you seek the aid of Reflection. So long neglected, how can its first words be true or wise?

Treachery is its revenge. Gradually you are conscious that there is another life concealed within your own, struggling for the right of existence. In your ignorance you give it birth. The reaction of an over-rich sensibility and neglected reason was the author of its being. It is an imp, ugly and deformed, and its name is Pride.

"It grows and gets stronger day by day. By and by whispers: 'Throw off this cross that hurts and is heavy—these gems of worthless love. Self-sacrifice, Endurance and Humility. You can walk easier without that useless weight.'

"You listen and do his bidding. It is Pride, your own dear child—undeformed to you, part of yourself, something near and dear.

"Daily, the same as ever, you go to the work-house of Art.

"You have served an apprenticeship. You are now in a class where there are many, many others. They are very few beyond. You work and work, but with poor success. The secret of that 'beyond' you would never have fathomed had my sign not attracted your notice. Your disease is Self-consciousness, the result of too great a love for your offspring, Pride. Do you think you can wrap it in any sort of a disguise that will conceal its presence from the public? Do you think you can go about, and say: 'I am alone,' when that imp is nourished at your breast?

"It is the heart of your disease—the barrier to your advancement.

"Kill it!

"This is the same advice every other doctor

will give without suggesting any method of death.

"One will say: 'Thought is alone the soul of all artistic endeavor. Go thou and Think.'

"Another: 'It is Feeling. Go Thou and Feel.'

"The easiest and still most unattainable of all human problems.

"I will write out my prescription. You will laugh at its simplicity.

"You are now walking along a dusty road, hand-in-hand with many others. Now and then you come to a summit where your soul finds rest. It is an elevation of art and on its topmost height is standing a teacher. He is a disciple of the one word, Love. Though he is far above your head you can hear his voice and feel the comfort of his words. You ask, 'What is the reward of these chosen few?'

"The answer is, 'Others' happiness.'

"You try to realize the meaning of these two words.

"At the beginning of this journey Sensibility was dead, killed by that other growth, the Pride of Reason.

"When that imp has been strangled Feeling will grow anew, all the fresher for its slumber. Now that the enemy, born at first by mutual misunderstanding, is out of sight, Intellect is not ashamed to lend its older strength to its young friend Feeling.

"The new friendship grows amazingly. It meets you on the street saying, 'How are you to-day?' Making the joy of your being well its own. 'I beg your pardon,' and 'if you please,' to all alike. It admits no superiority only to those who practice more good.

"Every act is one of sympathy and gives joy to reflection, and the compliment is returned, acting as a stimulant to greater and freer action.

"This is a development which, in the end, we are bound to admit as Unconsciousness.

"Intellect and Sensibility are now bosom friends. They understand each other perfectly. They found that individual effort was failure, and that consolidation was power. They are now a firm. If we speak of one alone, we must call it the Emotional Intellect, or the other the Reflective Emotion.

"The Artistic Temperament is their agent. His achievements are world-renowned. You will know him whenever you meet. What was arrogance at first is now blended with a charming dignity. You may be rough or uncourteous in your greeting, but he will only smile. You cannot destroy his self-command. It is one of the secrets of the firm. He will show sorrow for your perversity. He feels how long it was his own detriment. He will talk with you if you do not quarrel, and be your best friend if you will allow him.

"Poor fellow! Do you see the appealing humility of his every act? It is a great soul-hunger—the force of much cultivated emotion, all yearning toward one great desire. It is a force that makes him pathetic and gentle. He is a king in the hearts of many friends. Does he yearn for more dominion? Perhaps. We feel this indefinable sadness and open the gate for him to enter and take the rose from the lapel of our coat and throw it at his feet. Is it not strange? At first we were ready to torture him, but now that he has used our sneers for his own strength of development we kneel at his feet, and his sympathy is water to our narrow, famished souls.

"His desires have known sin. It was salvation from insanity, bringing greater suffering, more strength and sweeter wisdom.

He can point out your mistakes, for he has earned the right by bitter experience.

"This great and good man has a terrible enemy by the name of Genius. The enemy recognizes no development. He jumps, with strength that was a birthright, from the lower round of the ladder to the top. He is an enemy to Love and justifies Self-consciousness. He takes your feelings by storm, has no deference, and plays upon your heart even against your better judgment. Such immoderate treatment can be of little benefit. To teach love one must have learned. It is an unhealthy stimulant to your nerves. You like it as you do champagne, and the man who sells it may grow rich; but that does not prove that the wine is healthier than water.

Kneel no longer at the shrine of Genius.

"Plant Japanese lilies and light your fairy lamps around a pedestal where your imagination has raised a great and lasting ideal. Give it the name of Artist."

This ended the Doctor's advice.

"I am thankful for an everyday existence. I will try and do my best to fill that worthily. Is it not better?"

I suppose the Doctor thought, true to his teaching, that even that was greatness and would lead to wider ambition, but he was kind enough to say: "Perhaps."

NEWTON DANA.

THE BRAZILIAN, which is meeting with favor at the Casino, and is expected to run there until September, will be produced at the Avenue Theatre, London, on October 27, with Richard F. Carroll as the German tourist.

JOHN E. INCE'S SALARY SUIT.

On Friday last the suit of John E. Ince, the comedian, against Nat C. Goodwin to recover \$125, as remainder of salary due, came up before Civil Justice Stockler in the Fourth District Court. The details of the case were told by Mr. Ince to a Mianoa representative somewhat as follows:

"In February last while Mr. Goodwin's company was playing in Brooklyn, George Appleton came to me and told me that there was a reduction for everybody for the California tour, and that my salary which was \$60 was cut down \$10. I told him I wouldn't agree to it and he told me to see Mr. Goodwin. I did so. Mr. Goodwin told me he knew nothing of it, that John Warner was his manager, was getting 25 per cent. of the profits, and that he didn't know what he was doing. Mr. Goodwin was attending to the stage only, while Mr. Warner was looking after the front of the house.

"I'm in the dark about everything in connection with the management," said Mr. Goodwin. "Why, I don't even know where we're going next week."

"No more was said," continued Mr. Ince, "until we arrived in Chicago. Then Mr. Appleton handed me an envelope saying: 'Here's \$50. That cut has got to go.'"

"I protested, and from Mr. Goodwin's dresser I learned that the following conversation took place shortly after in Mr. Goodwin's dressing-room."

APPLETON.—"Ince won't have that cut."

GOODWIN.—"You tell him Warner says he's got to have it."

"When Mr. Appleton handed me the envelope," continued Mr. Ince, "he said to me that he had tried to square the matter, but that Mr. Goodwin had lost so much money that week gambling—at poker and faro—that he couldn't fix it.

"I answered that I had nothing to do with his gambling—that I took the money under protest, and that I would see Warner.

"Two months later, in San Francisco, I met Mr. Warner.

"John," I said, 'I'm going to sue you.'

"He inquired what for. I told him for cutting me down \$10 a week.

"What are you talking about?" he asked.

"I told him what Mr. Goodwin had said. He denied being a partner, and said that he was under salary. Then I told him I would sue Goodwin as soon as he got back to New York.

"We closed at Duluth, and on the way to Chicago I had a talk with Mr. Goodwin, told him that I had seen Mr. Warner, that I had a family and five children to support, that I couldn't afford to lose \$10 a week, and that I was going to sue him. He replied:

"Well, you have a nerve. I haven't a dollar."

"It isn't my fault that you have lost the money," I replied. "Your season has been a successful one, and you have made a net profit of \$28,000."

"Whether Mr. Goodwin has money or not now I do not know, but I do not see how his condition can affect the question as to whether or not I am entitled to the money that has been taken from me. My contract calls for \$60 a week, and I am suing for a portion of it that I have not received."

FOREIGN FOOTLIGHT FLASHES.

Blum and Toché's old comedy, *Les Femmes Nerveuses*, has proved quite successful at the London Comedy under its new title of *Nerves*.

Justin H. McCarthy, M. P., has taken the idea of the French comedy *Prête moi ta Femme*, and written a three-act farcical piece for the St. James' Theatre. The comedy of the play is occasioned by the tribulations of a bachelor who wants people to think he is married.

Sydney Grundy's *Pair of Spectacles* has turned the one hundredth night of its successful run at the London Garrick.

Augustin Daly has purchased the American rights of Jerome K. Jerome's *New Lamps for Old*.

By the bye, the clever author of "Stage Land" is as successful in the world of literature as in that of the drama. His new books, "Three Men in a Boat" and "Idle Thoughts of an Idle Fellow," are being read by everybody who is anybody.

Adelaide Moore is at the London Globe Theatre, playing a Shakespearean repertoire, with a capital company. It includes Otis Skinner, J. Nesbit, G. Y. Black, J. F. Graham, E. J. Wilde, Mark Quinton, J. H. Manly, May Crothers, Nellie Duncan and Mrs. Charles Calvert.

A novel present has just been received by Henry Irving. He got a kangaroo only a few days ago, and now the Edinburgh 757 Lodge of Masons presents him with honorary affiliation. This honor is paid, runs the scroll of

presentation, in consideration of the great good done by Henry to the cause of Art (with a big A) throughout the world. Irving accepted it as he did the kangaroo. He will probably utilize it to make snow of.

Last week in Paris the daughter of Alexandre Dumas fils—a young woman of twenty-one years—was baptized in the faith of the Roman Catholic church. The reason for this tardy observance of the ceremony is that Alexandre Dumas himself is a free-thinker, and at the birth of his children determined to let them choose their own religion when they grew to years of discretion. Discretion has come and Mlle. Dumas didn't take her papa's views, so opted for the Catholic church.

Our Flat, which fell so very flat in New York, is still amusing the Londoners. It has now been played over four hundred nights at the Strand Theatre. Is this an illustration of little things pleasing little minds?

The Australian critics have a delightful way of dropping into poetry when compiling their dramatic columns. Here is a sweet ode to the advance agent, which we cull from a Melbourne paper:

"Twinkle, twinkle, little star,
Oh, how small your houses are
No one knows except the gang,
Who upon your garments hang.
Twinkle, twinkle, little star:
While from towns obscure and far,
Clever agents sweetly write:
Houses crowded every night."

Speaking of Australia, reminds us of the comedian, J. L. Toole, and the following conundrum put to him while in Melbourne recently: Where is Toole mentioned in the Bible? In the passage that tells how the wife of Heber, the Kenite, took a hammer and nailed Sisera to the floor of the tent. That hammer was a "Jael tool."

News from London says that Mrs. Langtry is seriously ill with pleurisy. It is feared that an operation will be necessary.

According to her present programme Mrs. Langtry will leave the St. James' Theatre at Christmas and begin her projected tour through South America.

Henry Arthur Jones is evidently disposed to make hay while the sun shines, and is disinterring his old manuscripts. He will produce next Friday, at the London Shaftesbury Theatre, a play that he wrote many years ago under the title of *The Play's the Thing*. Mr. Willard, of course, will fill the principal role.

We see, by the bye, that a Mr. Edwin Drew claims that the above title is not original, he having produced a play under a similar one three years ago.

The French company in London is reported to be doing well. Paris *Fin de Siècle* has been produced and other pieces are in preparation. One of the most indefatigable spectators at these French performances is said to be Henri Rochefort—poor exile from his boulevards.

Our contemporary, the London *Stage*, sacrificing its decorum for a bit of humor, speaks most irreverently of Ibsen. After referring to Mrs. Erving Winslow's visit to London, it adds: "Ibsen recited by one individual in the middle of June is too much. Perhaps Mrs. Winslow will provide afternoon tea, so as to make the dose palatable."

The Paris Eden Theatre promises something startling in the way of spectacular ballets. The next one produced in the home of Excelsior will be called *Women Models*, or, *Raphael and Fornarini at the Court of the Vatican*. Surely the spotted solar diurnal will not let pass so good an opportunity of exploiting one of its favorite subjects, but will send a "lady" reporter to the scene.

It would seem that Holland is hardly the country for the ambitious playwright to turn his steps to. A subscription recently opened for the reconstitution of the municipal theatre has not succeeded. It will be kept open a little while longer and if still a failure, the money already subscribed will be returned.

George Alexander, the manager and lessee of the London Avenue Theatre, has purchased a new four-act play by Henry Hamilton.

What has America done to deserve this? Rider Haggard has made a most distressing contract with Barrington Foote, the vocalist. Both have arranged to tour the United States next Spring and introduce to the American public what they call "a novel enterprise." Rider Haggard is to read selections from his novels and thrill his audiences with tales of his adventures, while Mr. Foote will warble an appropriate accompaniment. Another artist should be hired to play the fiddle and an efficient brass band to play "Annie Laurie" at the close of the entertainment.

MUCH TALK—LITTLE WORK.

One year ago a number of managers met in the Madison Square Theatre, and formed the Theatrical Managers' Association of the United States. There were great enthusiasm, earnest pledges of support and plenty of talk.

By-laws were adopted, which stated that the object of the Association was "to take and enforce all proper measures, to relieve the theatrical profession from the oppression of the Inter-state Commerce Act; to protect it from hostile and oppressive legislation, and in general to take and adopt all measures to benefit and promote the business interests of the members of this Association."

The by-laws also provided that any reputable manager would be entitled to membership, and that the annual dues should be \$25. The trustees were empowered to receive and disburse funds for the legitimate objects of the Association. It was further stipulated that the trustees should meet at least once in six months and the Executive Committee as often as required.

It was distinctly stated that the Association was formed not to fight the railroads but to secure to them, through a modification of the Inter-state Commerce Act or by means of a favorable modification of its operations secured from the Inter-state Commerce Commission the privilege of giving special theatrical rates.

The following officers were elected: President, A. M. Palmer; vice-president, F. W. Sanger; treasurer, T. Henry French; and secretary, Thomas H. Davis. E. E. Rice, C. W. Thomas, W. E. Sinn, H. C. Miner, Louis Aldrich, F. F. Proctor, Daniel Frohman, Marc Klaw, T. B. McDonagh and Theodore Moss were appointed trustees, while Messrs. Sanger, Klaw and McDonagh were selected as an executive committee. It was announced that from dues and subscriptions the sum of \$1,475 had been collected. During the Summer this amount was considerably increased.

Several meetings were held, which developed nothing in particular. Finally, a plan of action was determined upon, and in connection with the Baltimore and Ohio case before the Inter-state Commission, the counsel of the Association and one or two of its trustees went to Washington and pleaded for the "party rate" privilege. As might have been expected, the Commission decided adversely, having no power to alter the distinct provisions of the law.

That abortive effort ended the work of the Managers' Association. It will hold its annual meeting on July 15, next, if the by-laws are carried out, and the members will then be able to ascertain to what effective use their contributions have been put, and just how active the officers have been in discharging the duties laid down for them and in conserving the object for which the organization was formed.

It will be recalled that before the president left for Europe he sent a verbal request to the secretary to call a special meeting of the trustees with a view to convening a meeting of the Association to such action as might be considered desirable toward furthering the interest of Mr. Hansbrough's bill to amend the Inter-state Act which is now before the Committee on Commerce. The secretary, however, who appears to have been acting under the advice and in agreement with the vice-president, declined to call such a meeting, on the plea that he had had bother enough with the Inter-state business already, and he did not care to spend any more time or labor in that direction. President Palmer accordingly sailed for Europe, the trustees took no official action, and the needed help was withheld.

Vice-president Sanger is said to have been opposed to a meeting and that was why it was not held. He doubtless has his own reasons for such a procedure, and he is unquestionably honest in his belief that no advantage was to be secured from official action by the Association. But Mr. Sanger committed a serious error of judgment, and in case the amendment fails to pass through Congress he will have exposed himself to harsh, and we believe, just criticism.

The railroads are not opposed to "party rates." On the contrary, the passenger agents have nearly all stated that they would welcome the privilege of selling transportation to theatrical companies at the old reduced rates.

But even if the railway interests were secretly opposed to the bill, nothing is to be gained by the managers pretending indifference in the absurd hope that the amendment might slide through Congress unnoticed by the big corporations. They don't seem to know that these corporations all have their agents at Washington to keep them advised of the introduction and the progress of all measures affecting their interests.

Secrecy being impossible, therefore, what is the use of studied indifference on the part of the Managers' Association? Agitation could not harm the bill—on the contrary, it would help it materially.

We reiterate that the leading railway companies are not opposed to theatrical rates. They will aid the Managers' Association if

their help is asked. We mean to prove this to the profession in a practical manner before many days have elapsed.

So much time has been wasted that it is doubtful if the laggard officers of the Association could now repair the injury they have already done the managers' cause by their apathy. If the bill is reported to the House, and if it passes both the departments of the national Legislature it will be due to its merits, and such agitation as has been carried on independently of the managers' organization.

THE MIRROR has interviewed several managers on the subject of the trustees' attitude, and they unanimously express their disapproval of what has been done—or rather, what has been left undone. Nearly all of the following words were spoken by members of the organization; therefore, they have a peculiar significance.

"Yes," said Ariel N. Barney, "I was one of the managers who paid in my good money to the fund raised by the Theatrical Managers' Association for the purpose of having the Inter-state Commerce Law amended. I was there when the spurt was made. It has since then died out, if you notice. I think something ought to be done now. It looks to me like an extremely good opportunity."

"Considering that so many thousands of dollars were collected," said W. W. Tillotson, "I am of the opinion that the Association should do something when the chance offers, as it seems to have done now."

"It was an absurd thing to start the Theatrical Managers' Association to have it fall into this lethargy," said E. E. Rice. "When important matters come up, they are neglected and then they cry the rest of the season. A committee was appointed to attend to the Inter-state Commerce matter, and it is they who are remiss. I think that now is the time for action. There is a fund there to pay the expenses and the Association should attend to it."

"Something ought to be done," said W. J. Fleming. "They ought to take the money they've got there and use it for the purposes for which it was subscribed. I met Mr. Granger at the Actors' Fund meeting, and asked him about the Association, and he told me they would call a meeting in a few days. They have not called any as yet. You remember all the letters we received from passenger agents promising us a two-cent rate. When I went West I found that they were charging full fares. I sent to Mr. Granger when I was on the road asking for the letters from the agents and I never received them, although Mr. Granger told me when I returned home that he had sent them to me. It seems to an unprejudiced opinion that the collection of the money was the end of the whole matter."

"I certainly think that something ought to be done," said E. B. Jack. "Else what is the organization for, and what is the money for. There is nothing at all practical about managers, and you may say for me in a word that Milton Nobles' sentiments, so ably expressed in THE MIRROR last week, are mine."

Marc Klaw was seen at his Exchange, but he refused point-blank to discuss the situation. Mr. Klaw was one of the prime movers in the organization of the Managers' Association last year.

Ex-Judge A. J. Dittenhoefer, the counsel for the Association, was seen.

"I am placed in a position which forbids me from expressing any opinion as to what might, or what should be done," said he. "As counsel it would be decidedly improper to criticize the action of the Association. But I will say this, that I am here to obey orders, and ready to advise or to act if I am called upon."

Criticized and censured, what have the officers of the Managers' Association to say that will justify their failure to act?

We believe that they cannot justify it. We do not think that their defence—the alleged necessity for inward stealth and outward unconcern—will hold water.

Next week THE MIRROR will have something still more pointed and practical to say on this subject.

A SUCCESSFUL PRODUCTION.

James O'Neill's production of The Dead Heart promises to equal, if not to surpass, the success achieved by his famous creation of Monte Cristo which, as will be remembered, was played by him for seven successive seasons. The present engagement in Chicago has exceeded expectations and the drawing powers of the play are undiminished.

The success of Mr. O'Neill's production is doubtless somewhat due to the fact that all the scenery, costumes and stage properties he now uses belonged originally to Henry Irving and was purchased from him. So that really he alone is in a position to present the drama as it was presented and as it succeeded at the London Lyceum. It is said that as many as one hundred and fifty people appear each evening on the stage.

Mr. O'Neill's manager, Sanford H. Cohen, is now in town, arranging for a New York production—possibly at Proctor's Twenty-

Third Street Theatre, in February. The tour, however, opens at Boston in September.

PROFESSIONAL DOINGS.

EDWARD PRECY GUERARD, the Charleston (S. C.) correspondent of THE MIRROR, paid a flying visit to the metropolis on Monday last.

PHILIP H. LAHINE and wife, of Syracuse, are in the city, the former busy looking after the bookings of his theatre, the Wieting Opera House.

THE FIVE A's will play a game of baseball with the Manhattan Athletic baseball team at Brotherhood Park this (Wednesday) afternoon.

INCLUDED among the important attractions being booked by Messrs. Randall and Dickson are: The Emma Juch Grand English Opera company, the De Wolf Hopper Opera Bouffe company, M. B. Curtis in The Shatchen, Arthur and Lacy's Still Alarm, Money Mad, Messrs. Locke and Davis' spectacular production of Nero, Duncan Harrison's Paymaster, James A. Herne's Hearts of Oak, all of Professor Herrman's theatrical enterprises, Williams and Kelly in You and I, John L. Sullivan's new stellar medium, Honest Hearts and Willing Hands, The Transatlantic Vaudeville, The International Vaudeville, Agnes Herndon in La Belle Marie, The U. S. Mail (in which Frank David is to star next season) and the new McCaull Opera company.

THE season of the Baltimore Academy of Music will open early in September. Several high-class attractions have been already booked.

THE following people have been engaged to play the three principal parts in Hoyt's Bunch of Keys next season: Ada Bothner, Louis Wesley and W. C. Crosbie.

THE Junius Howe Opera company is reported to be playing to excellent business at the Baltimore Academy of Music.

THE following people have been engaged by Fred. Stinson for Julia Marlowe's company: Creston Clarke, H. A. Weaver, Charles B. Stanford, Frank J. Currier, Mrs. Farren, Charles M. Collins, Sallie Williams, Edward McWade, Annie Haines, E. S. Spencer, Dodson Mitchell, Kate Burns, Frederick Guest and T. L. Coleman. Miss Marlowe is studying Imogen and Beatrice for next season.

CHIP O' THE OLD BLOCK will not go out next season, the owner of the rights in the piece preferring to shelve it.

EDWIN KNOWLES, manager of Louis Aldrich in The Editor, and of the Amphion, Brooklyn, has taken desk room at Klaw and Erlanger's.

JEFFERSON, Klaw and Erlanger will play The County Fair next season two weeks each in Cleveland, St. Louis, Brooklyn, Washington, Baltimore and Cincinnati, which are usually given but one week, while Philadelphia and Chicago will be played longer.

MARIE PRESCOTT and R. D. MacLean have closed their thirty-eight weeks' season which has been the most successful of their four years' joint starring tour. Mr. MacLean has settled down for a long vacation at "Wild Goose Farm," his country seat in Virginia, and the home of his ancestors for over a century and a half. Miss Prescott is in this city visiting her mother, who was stricken with paralysis a year ago and is now slowly dying, surrounded by her family.

GORDON BRADY and Harry Tansey presented Only a Farmer's Daughter at Norwalk, Conn., on last Thursday night. The performance is said to have been financially and artistically satisfactory.

WILLIAM FRIEND has been engaged by Klaw and Erlanger for the part of the real estate agent in The Great Metropolis for next season.

E. D. STAIR's Barrel of Money company will go into rehearsal July 25, and opens the season at Asbury Park, N. J., on August 7. The following are the people already engaged: Gracie Emmett, Maude Leigh, Mamie Gordon, Mary Carrington, George A. Booker, J. Clarence Harvey, Rudolph Dorman, Danny Mann, E. A. Warren, Will S. Spalding, Edson Wilber and Elmer Ellsworth. Theodore Steinmetz will be musical director, Charles R. Sturges representative, and E. E. Smith assistant. L. W. Seavey is getting up the scenery and effects.

GENEVIEVE LOWELL has signed for Winnett's Inshavogue company for next season.

CHARLOTTE WAYLAND has been engaged for the leading part in The Fugitive.

LAST week's receipts at the Broadway Theatre were the largest that Castles in the Air have had since the early part of May.

WILLIAM FAVERSHAM, who will be remembered for some very clever work with the Lyceum Theatre and Minnie Maddern's companies, will open with Daniel Frohman's Prince and Pauper company on July 28 in Denver. He will travel with that organization until about Nov. 10, when he will return to New York for the Lyceum Theatre stock season.

L. R. STOCKWELL will open his season at the Alcazar Theatre, San Francisco, on August 29, with John A. Stevens' play of Wife for Wife. The piece will have a special production for two weeks and may run for four. Mr. Stockwell expects later on to put on Mask of Life, another of Mr. Stevens' plays.

JOHN JACK, the well-known actor, appeared as Sir Peter Teazle in the quarrel and screen scenes from the School for Scandal at J. J. Gottlob's benefit at the Bush Street Theatre, San Francisco, last week. He was supported by Mrs. Georgie Drew Barrymore.

THE tour of W. W. Tillotson's Comedy company, headed by Annie Boyd, in the new comedy That Girl from Overlook is now being booked by Klaw and Erlanger.

ADELA CLARKE has signed for next season with Charles Frohman, and will spend the Summer in the mountains of New Hampshire.

THE Opera House, Amesbury, Mass., and the Academy of Music, Toronto, Ont., have been added to the list of theatres represented by Klaw and Erlanger.

HARRY HAMLIN is reported as delighted with The Fakir's prospects for next season. It is said to have made \$15,000 the last half of last season. There will be twelve clever young ladies with the organization, including Jeannette St. Henry, Annie Sutherland, Lena Fontainblau, and half-a-dozen others. George C. Boniface, Jr., will assume the title role and John T. Craven will stage manage. Manager Hamlin has entirely rewritten the piece, and the season is nearly booked solid now.

EVA MOUNTFORD is to star during the coming season in her new play—called Eugenie La Tour. In an interview with a MIRROR reporter last week her manager, Elmer E. Grandin, spoke very highly of his star and her prospects for the coming tour. "Miss Mountford," said Mr. Grandin, "has a play in Eugenie La Tour, in which she can give her emotional talent full sway. It seems to me that she has a great deal in her favor—youth, a splendid voice, a beautiful, intellectual face, and above all pronounced histrionic ability. There is a magnetism about Miss Mountford's acting that is very telling with her audiences. Surrounded as she will be by an excellent company, and backed by experienced management and plenty of capital, we feel assured that her starring tour will prove a success."

THE Fay Templeton Comic Opera Burlesque company will open its season under the direction of William L. Lykens, with the production of the great spectacular opera burlesque, entitled Hendrik Hudson or the Discovery of Columbus, by Gill and Fraser, with music by Fred. Perkins. The company will include Fay Templeton, Alice Carle, Toma Hanlon, Rose Newham, Eva Marlowe, Madge Yoree, Eva Randolph, Edwin Stevens, Alf. C. Wheelan, William M. Armstrong, Edward Edwards and Charles Kirke.

THE Carleton Opera company has arranged to make a tour of the West and California next season, beginning Sept. 16 in Omaha. The trip will last sixteen weeks, and be under the direction of Al. Hayman.

HENDERSON GUERNSEY sends the comforting information that he has dropped his lengthy *nom de plume* of Henry Nesgarde Johnson. He also states that "a new comic opera is being written in Chicago, and critics say it is to be a great hit next November." Will Mr. G. respond to a call for the author?

GEORGE F. NASH, Ed. Jack and Ernest Sterner are spending the Summer together at Ocean Grove, N. J.

It is said that the plot of An Irish Arab, in which Bobby Gaylor will star next season, is exactly the same as that of The Veteran, in which the late Lester Wallack often appeared.

CATHERINE COGGSWELL has been engaged for the Warde-Bowers company for next season.

THE route for James O'Neill in The Dead Heart is being arranged by Klaw and Erlanger. The Chicago engagement has been twice extended, and the play is still running to good business.

FRANK A. COLE will terminate a two years' contract as manager of J. S. Murphy, at the end of June. He claims that since last September the company has performed in every state and territory, except seven States in the South. Mr. Cole writes that from wading in the floods of California, to being snow-bound in Idaho—the members of the company are battle-scarred, but still warranted to stand any climate.

It is said that a new spectacular comic opera, by P. O. Johnson, entitled Satania and Sulfuria, will be produced in this city next season.

ERVIN HOPKINS, J. M. Hill's popular business representative, will spend the Summer at Whitestone, L. I.

NELLIE ELTING, Harry Clifton, George Wessels and Henri Lynn have been engaged to play in the naval melodrama, A Perilous Voyage, which is being booked for next season.

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IN OTHER CITIES.

CINCINNATI.

The weather clerk and the Highland House management are evidently "on the outs" this season, and the Spencer Opera co. has been forced to contend during the early portion of the week with wretched weather. In fact, the rain came down in such torrents as to preclude all possibility of a performance on that evening. The Beggar Student was presented very satisfactorily during week ending 21, the leading honors being rather evenly apportioned between Laura Millard, Alice Verona, Jennie Reiffarth, Mr. Campbell and George Traverer. George Lauri as General Ollendorf proved himself a capable comedian. Grosse-Girofla week of 23.

At Harris', the MacCollin Opera co. continued its engagement, presenting Mikado, Falta and Bohemian Girl during the week. Eddie Smith's Ko-Ko and Fanny D. Hall's Yum-Yum were excellent, and the rest of the more important characters were cleverly portrayed by Marie Laurens, Miss Brosche and J. Lide Appel. The attendance during the week was large.

The Hustler will be presented at Havlin's week of Aug. 31 under Jacob Rosenthal's management, with Harry Kernell and Flora Moore in the cast.

Managers H. W. F. MacCollin, Alex Spencer, Ed. Rindfleisch of the Highland House, and Baker of Harris', were each fined \$5 and costs 16 in the Police Court, for violating the Sunday amusement law.

The season at Coney Island has thus far proved highly successful.

Manager MacCollin has entered a suit against Francis and Junkerman, the former lessees of the Odeon, for damages in the sum of \$15,395. The defendants made an assignment, thereby suddenly terminating an engagement made between them and MacCollin, and the outlook for a successful outcome of the suit on the latter's part is not regarded as the most promising.

During Mr. MacCollin's absence in the East, attending his sister's funeral, Eddie Smith assumed his roles in a satisfactory manner.

BOSTON.

There is little to write about just now as to happenings in dramatic circles. Only those of the profession remain in town who are absolutely compelled to, and they are anxiously looking forward to the time when the weather and their audiences shall compel a close of the season.

Edward Harrigan is doing a good business at the Museum this week in Old Lavender.

Frank Mayo is playing to very satisfactory business at the Grand Opera House.

At the Gaiety and Bijou the management is presenting light opera with a very fair co. Milton Aborn is the leading singer in the co.

The Barnum-Bailey-Kiralfy show at Oakland Garden—The Fall of Babylon—will open June 30. Over \$50,000 have been spent in preparing the building and arranging the interior of the garden for the performance. It is claimed that the stage is the largest in the world. It will easily accommodate 1,200 performers. The grand stand will seat 10,000 people, and a large part of it is covered.

The Boston Theatre is undergoing additional changes this season, some of which are rendered necessary by the production of the great spectacular piece, Human Nature, which is down for early presentation. A large force of mechanics has been hard at work for several days under the personal supervision of Manager Tompkins.

Julia Marlowe will spend the larger part of the present summer in Boston, where she has a host of friends.

The Booth-Barrett comb. is announced at the Boston Theatre, Nov. 21. The season is limited to two weeks.

Shook and Collier's Blue and Gray comb. will come to this city Aug. 18, just too late for the convention of the G. A. R.

The Hollis Street, with an eye to business, will open for Grand Army week, beginning Aug. 11, with a new war drama.

James A. Herne, whose home is in the Dorchester district of Boston, has written a new play called Margaret Fleming, in which his wife will take the leading part. It is already in rehearsal, and will be produced the first week in July at Lyon.

CHICAGO.

The Crystal Slipper was gorgeously presented with many new features at the Opera House 19 and reflects great credit on Manager Henderson and his assistants. It is a splendid panorama of brilliant stage pictures and will no doubt delight many thousands during the summer. The cast is better than in the original production and includes W. S. Daboll as the Baron, Eddie Foy as Yosemite, John Gilbert as Tadstuy, Louise Montague as the Prince, Ida Mülle as Cinderella and others of equal note as burlasquers.

Married Life, the comedy in which Mrs. John Drew is starring, was presented all the week at McVickers to large audiences. A very strong cast supported her. The house will remain closed for a week to make preparation for the summer engagement of Shenandoah.

James O'Neill continues to present The Dead Heart at Hooley's in a most impressive manner. This will be the last week.

At the Columbia Henry Dixey disports himself in The Seven Ages and is pleasing large audiences. A change in the bill will be made soon.

At Havlin's Theatre, Dad's Girl had a prosperous week, Annie Burton assuming the leading role in a clever way.

At Jacobs' Clark Street Theatre, The Streets of New York were presented with Fred. Beck as Badger.

At the Academy, Kate Pursell appeared as Queen of the Plains.

The Haymarket closed a most prosperous and brilliant season with two concerts by Gilmore's Band 14.

Olivette has had a good season at the Grand. The theatre will be closed for a brief period.

SAN FRANCISCO.

JUNE 17.

The London Gaiety co. commenced a three weeks' season in Faust Up to Date at the Baldwin Theatre last night before a large and delighted audience. A. M. Palmer's co. will come to the Baldwin for a four or five weeks' engagement commencing July 7.

A Long Lane at the Bush last night was well received by a large audience. It will remain two weeks.

An Irish Arab has been sufficiently attractive to be retained another week at the Alcazar, where there is no diminution apparent in the size of the audiences. Lora Hollis replaces Eleanor Barry this week as Gulnare, Miss Barry having accepted a tempting offer to go to Portland as stock star at the Cordray Theatre.

P. F. Baker and his own company are announced as the next attraction at the Alcazar.

A road co. is playing Old Homestead at the California. The City Directory follows.

The Gondoliers are an emphatic hit at the Tivoli Opera House, which is packed every night.

A Long Lane at the Bush presents a monkey and a flock of sheep, which are stage novelties here.

Manager Jacob Gottlob's benefit at the Bush, on Sunday evening, attested his popularity here. The house was overcrowded.

Clay Greene's The Native Son will be seen here in August.

Maud Harrison will play the part of Marie Burroughs during the Palmer engagement at the Baldwin.

Senator Crane's four weeks at the Bush was a notable success, artistically and financially.

L. R. Stockwell is home from New York with a lot of Alcazar novelties for next season. Deacon Cranket is one of them.

The Bush Street Theatre is now fully equipped with the incandescent light plant.

Horace Thomas is now managing Cora Van Tassel.

The Grand, Standard and Bijou are closed. A. M. Palmer will appear in three principal cities of California, including Sacramento, Los Angeles and Stockton.

Mr. and Mrs. Will H. Bray are home from New York.

Morris Peyser has returned after an Eastern trip with the Casino Opera co.

Harry Green, manager of the W. A. Brady enterprises, left yesterday for New York.

Helen Dauvray-Ward leaves to-day for New York.

PHILADELPHIA.

At the Grand Opera House the week opened with a very good performance of Der Freischütz, an opera which Mr. Hinrich's company has had reason to consider one of the most attractive in its repertoire. Ernani was the alternate. The business for the week was, judging by appearances, scarcely satisfactory. It is true the audiences were by no means small, but with summer prices, and very low ones at that, a great many people must have filled the seats to meet the expenses of so strong a company. As this will be, during the balance of the warm season, the only place of amusement open, it is greatly to be desired that the attendance should increase, so that success shall crown a worthy enterprise.

The Sea King completed its fourth and last week at the Chestnut Street Theatre. The attendance materially increased, and really good business was the result. Esther Palliser, the new prima donna, who made her first appearance with this co. 14, proved a strong attraction. She called forth only praise, and each night she was greeted with hearty and well-earned applause. She is gifted with a fine voice, which has been well cultivated. Her range is phenomenal. She acted with intelligence and spirit, if not always with a thorough knowledge of her art. Elma Delaro also made her first appearance with this co. same date. The house is now closed and will remain so until the early fall.

Clara Poole has been engaged by Mr. Hinrich for his American Opera co. She will appear 23 in Rigoletto.

CLEVELAND.

Broom straws show which way the dust blows. A moderate amount of "dust" has blown into the coffers of H. R. Jacobs' Theatre this week, as indicated by the straws manipulated by James Reilly as The Broom-maker of Carlsbad. The performance is in many respects pleasing, the two little children adding considerably to the pleasure of the entertainment. Mr. Reilly's broom-making song with the children is very taking. Frank Marion's Jerry Barry is out of the ordinary rut. The kind of Irishman which Mr. Marion portrays may be found in everyday life, which, if I am correctly informed, is a rare thing among stage Irishmen. This closes the season at this theatre.

Will W. Evans, the clever Sam White (blackface) of the Go-Won-Go-Mohawk co., is rusticated at his home in this city until the latter part of August when his co. will open its season.

P. A. Ritter, of the Karl Gardner co., is at his home in this city.

The cast of the new play Heartbound, which will be produced at the Lyceum early in July will include the following well-known names: Sydney Armstrong, Mason Mitchell, George Fawcett, John Woodard, Agnes Acres and Little Angela Ogden, of this city.

Manager James G. Miller, of the Lyceum, returned from New York and is now in Columbus.

KANSAS CITY.

The engagement of the California Opera co. opened auspiciously at the Ninth Street 14. Fra Diavolo was the opera given and was very smoothly rendered. It was prettily staged and costumed. Arthur Miller in the title role made a great hit. Alice Johnson as

Zerlina was very pleasing. The same co. week of 23.

The opening of the Troost Park Opera House took place 16, and from indications a very pleasant season of Summer opera will be given. Olivette was the opening opera, with Catherine McNeil in the leading part. Miss McNeil possesses a very full voice, which could do effective work in heavier lines.

Shenandoah in a return engagement at the Gillis 23-25. The play was well received here last Winter, and will no doubt repeat its former success.

J. L. Buford assumed the management of the Troost Park Opera House 16. Mr. Buford is popular, and will no doubt give the owners a successful management.

ST. LOUIS.

Schneider's Garden closed 17. Mr. McGinley's spectacular production of Undine met with the fate it deserved. A very poor presentation of the piece from the start, and a consequent small attendance brought things to a climax. The co. has been disbanded and Mr. McGinley's lease of the Garden for the Summer canceled. Mr. Schneider had been away in the East, but on his returning home a few days ago and seeing the attraction, concluded rightly, that it was not good enough for his Summer resort, so he closed it out. He left for the East 18 to engage a co. He is now negotiating with several well-known managers for a first class light opera co. to give light opera under his personal management.

The Dixon-Bell Opera co. are in the city and in active rehearsal.

The Cave will open 23 with Fatinitza as the opening opera. The co. is a good one, if rehearsals are any criterion. Among the principals are Celia Bechtel, Hattie Starr, Edith McGregor, Miss Haynes and Harry De Lorme, Harry Denham, Alfred Dason and W. H. Seymour. The Cave has been handsomely and elaborately fitted up by Thomas McNeary, the proprietor, without regard to expense, and it is now one of the most handsome Summer amusement resorts in the country.

Frederick Dixon and John Bell, the managers of the new opera company, will see that all the operas given will be presented in the best manner, and with due regard to detail. The company numbers thirty-five people. The chorus is mostly from the Bostonian Opera co. Harry DeLore, the leading tenor, sang in the principal Baptist church 15.

The work of remodeling and fitting up the different theatres has been commenced.

Louise Eissing Embree has been visiting friends in St. Louis for several days. She has left for Dayton, Ohio, to sing in Summer opera there.

LOUISVILLE.

Manager Macanley is accompanied by his family on his Eastern trip.

The Musical Club in Philharmonic Concert at Phoenix Hill Park 18 drew a very large audience in spite of threatening weather.

Professor Ed. Norback, formerly leader of orchestra at the Buck, will return to his old position next season. He is the most capable man that ever filled the post in that house.

The local Lodge of Elks will shortly give a picnic, the proceeds of which will go to the benevolent fund of the Order.

Of course, Mary Anderson's marriage created interest here, where she and her career were so well known. The people of Louisville heartily wish her well in her new relation, and are proud of her as a representative woman of this section of the country. Without claiming the gift of prophecy, the opinion is generally expressed here that she will again resume her successful career upon the stage.

BALTIMORE.

The Carleton Opera co. entered upon the third and last week of its season at Ford's Opera House 16 with a large and appreciative audience and gave a very satisfactory performance of the Queen's Lace Handkerchief. During the latter part of the week Nanon constituted the bill. The work of this co. during its stay here has been of a high order. Both principals and chorus have been conscientious in doing whatever they had in hand and their performances were characterized by a smoothness that comes only after continuous work and long association. J. K. Murray and Clara Lane, Alice Vincent and W. T. Carleton are old favorites here and have strengthened the good impression made on former occasions. A word is due C. A. Bigelow for his clever comedy work and the thoroughly unpretentious way in which it was done. If the business during the past three weeks was not what it should have been—and it was not—it certainly was not the fault of the co.

Big houses continue to be the rule at Harris' Academy of Music. During the current week The Mikado is the attraction and is presented in an attractive manner. Helen Bertram makes a competent and pleasing Yum-Yum, and Celia Ellis a good Pitti-Sing. Joseph Greensfelder made his first appearance with the co. this week and has strengthened the cast musically. The chorus is, as usual, doing good work. Said Pasha next week.

C. A. Bigelow has signed with the Carleton Opera co. for next season.

The Johns Hopkins University Students attended the performance of Amorita at the Academy of Music last Thursday evening and made their presence felt by liberal applause and the college cry. Pauline Hall wore the college colors and Frank David sang topical verses about the Johns Hopkins.

Theodore Hamilton is in the city.

ROLAND REED, who has purchased a house at Riverside Park, in the new fashionable section of this city, will shortly bring his father, Sam Reed, the veteran professional, here to live. Mr. Reed, senior, has not been in good health lately. He is eighty-two years of age.

CORRESPONDENCE.

CALIFORNIA.

STOCKTON.—AVON THEATRE: E. H. Sothern to a fair-sized house, which, no doubt, would have been larger if it were not Saturday evening, which is a bad theatrical night here.

LOS ANGELES.—GRAND OPERA HOUSE: Professor Morris' Canine Paradox pleased the little folks 7. The Old Homestead 12-14. Wilson Barrett week of 16.

COLORADO.

DENVER.—The engagement of the New York co. in Shenandoah at the Taber, was as commensurately good financially as it was in an artistic sense, notwithstanding the fact that the play was presented in Denver last March. Indeed, it would be an unusual circumstance to report other than drawing cards at this house. The list shows much care in its selection, and the people appreciate it by filling the treasury, even if it is out of season. E. H. Sothern began an auspicious week 16 in Lord Chumley. Joseph Hawthorn in Paul Kaurar next. Conny's Equescurriculum drew fair houses at the Metropolitan week ending 14. It is now at River Front Park under the Wonderland management. Miss Livingston in Jack Gordon is the next attraction. IRENE: K. A. Roberts, stage manager for Shenandoah, left the co. here and proceeded direct to London to superintend the production at the Drury Lane.

CONNECTICUT.

WINSTED.—OPERA HOUSE: Wright Huntington and co. presented their second bill, Forbidden Fruit, 13 to large business and gave entire satisfaction. ITEMS: Phil F. McCarthy, last season with the Maggie Mitchell co., is with the Campers, and has been re-engaged by the same co. for next season. A club has been formed by the Messrs. Germaine, McCabe and Grinnell, called "The Mimmers' Rest Club." The co. will add another town to their list, Thomaston.

TORRINGTON.—OPERA HOUSE: The Huntington Dramatic co. in Forbidden Fruit 18 to a large and well-pleased house.

ILLINOIS.

CHAMPAIGN.—WALKER OPERA HOUSE: Gilmore's Band 16 to a very large audience at advanced prices.

INDIANA.

INDIANAPOLIS.—GOSSIP: Manager Leslie Davis was in the city 10, having just closed his Texas tour. Frank P. Weadon, who was 11 advance of Fanny Davenport last season, is writing a play for Roland Reed. It is reported that Manager Havlin has secured English's Opera House for next season. Walter P. Wilson, the scenic artist, leaves for New York 30 on a pleasure trip. Martin Golden, of this city, will go out again this season after a year's rest. He will head for the Texas Circuit. Truman Johnson, of the Frank Keen co., arrived home 14. Charles Waltham Chase and Hettie Bernard-Chase will produce two new comedies next season. Colored Aristocracy and Uncle's Darling. Jessie Tyler, late of the Natural Gas co., will take the leading part in Barclay Walker's new opera, The Kettledrum, which will be produced for the first time at the Grand 26. Katie Bryant, of the Carrie Anderson co., is summing here. Will Garen and Ed. Richter, the treasurer and advertising agent for the Park, had a benefit at that theatre 16. Edward R. Mawson is in town arranging for the production of A Fair Rebel next season.

FORT WAYNE.—MASONIC TEMPLE: Gilmore's Band gave two performances 14 to good houses, and closed the season here. ITEMS: Will Friend, who has been with Annie Pixley the last season, is the guest of his parents in this city.

IOWA.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE: Standard Theatre co. to fair business, week ending 21. A Wild Goose Chase co. 2, 26. Evangeline July 1.

DES MOINES.—GRAND OPERA HOUSE: Spooner Comedy co. week of 16 to fair business. Wild Goose Chase 30. FOSTER'S OPERA HOUSE: City Directory 25. Evangeline July 2, 4. CAPITAL CITY OPERA HOUSE: Spooner-Peyton Dramatic co. week of 16 to S. R. O., turning people away.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: The McGilvery Family 13, 14 to fair business.

DUBUQUE.—OPERA HOUSE: Wilson Theatre co. week of 9 to poor business.

MASSACHUSETTS.

LYNN.—LYNN THEATRE: Manager Dexter's benefit 16 was fairly attended by a select audience. An enjoyable entertainment was given, consisting of a delightful concert by Liberator's Band, Miss Parepa, soprano, Anna Russell, contralto, the Moss Sisters and the third act of Othello with the following cast: Othello, Louis James; Ophelia, May Merrick; Iago, J. E. Gilbert; Cassio, Frank S. Ireson; Emilia, Jennie Smith. ITEMS: Louis James invited I. E. Gilbert to join his co. Mr. Gilbert essayed the part of Iago on three days' notice. Irwin Brothers' tent show to big business 16, 17. The House is the coolest place in the city, and is doing fairly well.

AMESBURY.—AMESBURY OPERA HOUSE: The Amesbury Brass Band, assisted by local talent, gave a pleasing entertainment 14. The recitations of Prof. Williamson were very good. ITEMS: Samuel T. Jack, manager of Lilly Clay's Gaiety co., is to have a burlesque of some magnitude on the road next season.

MICHIGAN.

LANSING.—OPERA HOUSE: Frederic Bryton in Forgiveness 12. A splendid and evenly-balanced co.

JACKSON.—HARRARD OPERA HOUSE: Frederic Bryton in Forgiveness to a small but well-pleased house 14.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE: A Soap Bubble, with Charles Jerome as the attraction 12-14. House only fair, as the skit, never clever, is worn completely threadbare. Rhia in Josephine, Empress of the French, 17, 18.

MINNESOTA.

MINNEAPOLIS.—HARRIS' HENNEPIN AVENUE THEATRE: Olivette was given to good business 16. Virginia Earle, as Olivette, Emmett Drew, Hamilton Tetley and Frank Deshon deserve special mention for excellent work in their respective roles. Biju Opera House: The Lester and Williams' Specialty and Burlesque co. played to the capacity of the house 15. There are several clever artists in the cast. ITEMS: Edwin Hilton, for several years connected with the Olympic Theatre at St. Paul, has leased the Old Pence Opera House, and will reopen it about Sept. 1 as a first-class variety theatre. Extensive alterations are now being made.

MISSOURI.

SEDALIA.—ATLANTIC GARDEN: The Payton Comedy co., uniformed band and orchestra, opened 16 in Hidden Hand for a two weeks' run. This pretty Summer theatre has been thronged nightly since its opening.

NEBRASKA.

HASTINGS.—KEER OPERA HOUSE: McCabe and Young's Operatic Minstrels to a small but well-pleased audience 9. P. F. Baker in Chris and Lena 16.

NEVADA.

CARSON CITY.—OPERA HOUSE: Joseph Hawthorn in Paul Kaurar 4 and A Pair of Jacks co. 11 to fair business. Held by the Economy, 26.

VIRGINIA CITY.—PIPER'S OPERA HOUSE: A Pair of Jacks was presented to a good house 12.

NEW YORK.

HARLEM.—HARLEM THEATRE: Dr. Jehyll and Mr. Hyde played to fair business week ending 21. George Oberlin in the title roles did good work. Old Mon-sun is underlined.

BUFFALO.—Summer opera at the Corinne is proving quite a success. P. F. Baker's co. in Fatinitza drew large audiences during the week ending 21. They will present The Chimes of Normandy

week of 23. Queen's Evidence was presented at the Court Street Theatre week ending 21 to fair business. Marco and Kato's Specialty Co. opened 23. They promise some good things.—ITEMS: A Summer season of light opera by the Carleton Co. will be given at the Star Theatre early in July.

SYRACUSE.—GRAND OPERA HOUSE: A joint benefit to Manager Plummer and Treasurer Hickey was given at this house 16 by amateur minstrels to good business. Barry Johnson in Eagle's Nest, supported by local talent, drew a big house 16.

PENN VAN.—SHEPARD OPERA HOUSE: E. P. Sullivan in repertoire week ending 14 to good business.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL: The Sharp Sisters' Jolly Tourists co. 13, 14 to large houses.—ITEMS: H. S. Levy, manager of Domestic Cyclone Co., was in town 17.—W. M. Davis, the well-known manager, was in town 16.—Kapier Lothian's Orchestra from the Boston Theatre, has been engaged for the season at the Grand Union Hotel, Saratoga.

BINGHAMTON.—OPERA HOUSE: Local talent in a benefit entertainment tendered William Bush by Campbell and McCloud, musical team, netted a neat sum 16. The Thalia Club, a society of young amateurs, presented Rosenfeld's comedy, "The Usher," to a large audience 17, giving excellent satisfaction.—Dickinson-Beman Dime Concert to a crowded house 14.

ELMHURST.—OPERA HOUSE: Helene Adell and a good co. week of 16, presenting Saratoga, Camille, Confession, As in Looking Glass and Pink Dominoes to large and well-pleased audience. This is undoubtedly the strongest co. on the road playing at cheap prices. The co. includes W. T. Doyle, C. G. Craig, W. H. Elwood, John L. Wooderson, J. F. Ward, M. O. Husted, Annie A. Adams, Fannie McIntyre, Ida Ward, Frankie Craig and Helene Adell.

NEW JERSEY.

HOBOKEN.—CROWHEIM'S THEATRE: An excellent variety comb. opened to a good house 23. The bill included the Zublins, Frank La Rosa, Little Chip, Phillips and Sherwood, Estelle Wellington, Twilight Quartette, Loz Brothers, La Porte Sisters and Keller, the wonderful acrobats. The audience was highly pleased.—ITEMS: Edith Collins has gone to Philadelphia to join her husband George Atkins, who is living ill in that city.—Manager Cronheim contemplates a season of light opera at his house during the summer.

OHIO.

TOLEDO.—NEW PEOPLE'S: Enoch Arden was presented by Newton Beers and co. to fair houses.—ITEMS: The Boston Opera Co. opened a four weeks' engagement with Olive, Pinatore, Mikado and Chimes of Normandy to follow.

RAVENNA.—REID'S OPERA HOUSE: The Model Comedy co. in repertoire week of 16. Mande Durand is a very clever actress, and the co. gave very satisfactory performances.

DAYTON.—MEMORIAL HALL, SOLDIERS' HOME: The Summer Opera Co. gave Patinitza 14, and a better pleased audience never left this theatre. Patinitza is not a very tuneful opera, and is perhaps the most difficult of the co. has yet given. They evidently "buckled on their armor" for the performance was a credit to any co. Recalls were as frequent as the dropping of the curtain, nearly every number demanded a repeat. It is to be hoped that the same excellence will prevail in the future. H. M. S. Pinare was given 17. The Bohemian Girl 21.—ITEMS: The Summer Opera Co., numbering thirty-five, has arrived from New York, and will commence an eight weeks' engagement at the Park 23, opening with Gilda-Gilda.—Gilmore's Band will appear at the Grand 23.—The Park Opera Co. will attend the performance at Memorial Hall, Soldiers' Home, on Monday, June 23. H. Reid will be the chaperon of the party.—Herman Waldo, of the Home Co., is a great favorite with the patrons of Memorial Hall.—Tom Ricketts, who is here with the Park Opera Co., is busy renewing old acquaintances. He has many warm friends in Dayton, and his stay will undoubtedly be one of pleasure.

COLUMBUS.—Things theatrical are extremely dull, the Metropolitan, Grand and Globe being closed for the season. Geary's World Museum under canvas, with weekly change of bill, is doing a rushing business. The Rinehart Opera Co. week of 23. At Eichenlaub's and the Casino business is reported good. Gilmore's Band at the Auditorium 24. The Muldoon-Kilrain comb. appeared at the Metropolitan 19.—ITEMS: H. W. Prillman has several contracts for next season in his possession, but has not signed yet. He will probably forsake opera and go back to minstrelsy.—Harry M. Scott, formerly of the Globe, is business manager of Geary's Museum and a great hustler.—Lincoln Wagenhals is home on his usual summer visit.—Manager Chas. A. Miller is expected home from Europe next week.

OREGON.

PORTLAND.—MARQUAND GRAND: Herrmann's Transatlantic Vaudeville Co. week of 1 to very large business. Co. good. Rhea 9.—ITEMS: Mr. De Shelly, of the Alhambra in London co., has purchased the New Park Theatre, and intends to make it the Casino Opera House of Portland.—Mr. De Shelly has just returned from New York with a first-class opera co., and will open 15 in the Chimes of Normandy, which will, no doubt, draw well in this city.—J. P. Howe announces his permanent retirement from theatrical business. He has accumulated a large amount of real estate, and will devote his time to looking after it.

PENNSYLVANIA.

OIL CITY.—OPERA HOUSE: Jamison Concert co. 23.

RHODE ISLAND.

PROVIDENCE.—GAIETY: Alexander Salvini and co. opened 16 for the week in his new play of A Child of Naples. The piece has many good points, and no doubt will draw well. The support was all that could be desired and the mounting excellent.—ITEMS: SARK SOUZI GARDEN: The Redmond-Barry Co. opened their sixth season here 6 in Mr. Redmond's new play, Life's Stoic. The play deals with a poor artist who falls in love with a rich young woman. The father of the young man is supposed to be a forger, but in the course of the play it is discovered that the forger is the real father, and he is to make the plot terminate successfully the real forger is disposed of in good time and the young people happily joined together. The Storm passes away, and all things considered, makes a very pleasant evening's entertainment.—THE MUSKE: Bartley Campbell's comedy drama Fate is being given here this week in very good shape. The co. includes such people as Miss Bernie Taylor and George W. Larsen.

NEWPORT.—Newport's season is practically started, but in things theatrical there is nothing doing. Carmichael is coming here, and she will, no doubt, receive an ovation. Mullally's Orchestra will soon awaken the Casino into activity, and Newporters are longing to patronize their popular Sunday evening concert. Manager Bull, of the Opera House, has some excellent bookings for this season, and Thomas Martin, his able assistant, says they have as good attractions next season as there are on the road.

TENNESSEE.

NASHVILLE.—GOSPEL: There is nothing doing here in theatrical circles now and news items are at a premium. Manager Milson, of the Vendome, left for New York Saturday last. He will have desk room while there with Kins and Earlanger.—The friends of Mande Wilson in Nashville are all glad to learn that she will go next season with the Natural Gas Co. and look forward with pleasure to her appearance here, at her old home. She has not been seen in Nashville since she made her professional debut.—Kitty Chestnut is in London with the Daly co. and we all feel sure she will make a hit while over there if Mr. Daly and Miss Rehan will only give her good parts to play. Southern people generally, and Nashville people particularly, take a great deal of interest in Kitty Chestnut and they all go to see her play whenever they happen in New York. All seem disappointed though, because as they claim, Mr. Daly seems constitutionally opposed to casting her as she deserves. The wonder among her friends is that she should be willing to remain with him when there are so many other good managers who want her.—James Karner, late of the W. B. Crane co., is spending the summer abroad.—Daniel Conadine, the treasurer of the

Emma Abbott Opera Co. is now making his annual visit home and likely will remain here all the summer, realizing as he does, that there is no place like Nashville after all.

MEMPHIS.—EAST END PARK: The managers of the East End Dummy Railroad line have fitted up a very large and pleasant building for comic opera and other amusements. The summer season was opened 15 by Pinner's Comic Opera co. to a packed house. Success was the opera selected. The co. is composed of the best people we have ever had for the summer. Jessie Hatcher as Boccaccio, Patti Stone as Piametta and Freda Stone as Isabella were well received. Phil Brannen as tenor, and Ben Lodge, first comedian, are well known here. The chorus is very fair. While the selection was not the best for the opening night, the performance ran very smoothly. Bohemian Girl will be the attraction for the week of 22, and many new pieces will be given that have never been played here before. William Brinkley is treasurer, and John Mahoney has charge of the ushers.—ITEMS: The Grand Opera House and the Lyceum are both nearing completion, and by September 1 everything will be ready for the grand opening. At the same time, Mr. Leubrie is having the Memphis Theatre overhauled. This house will be the first to open for season Sept. 8. If Memphis lacks for amusements or good attractions, it will not be the fault of the three houses for all have promised to give first-class entertainments.

TEXAS.

WACO.—PARK THEATRE: Jennie Caley, in The Little Detective, closed the second week of her engagement at the Park 14. Miss Caley evinced remarkable versatility in her portrayal of the six characters in this play.—ITEM: Andrew Waldron, the genial manager of Miss Caley, made a host of friends while in this city.

HILLSBORO.—GOSPEL: The Hillsboro Opera House has been sold and is to be converted into a dry goods house. A first class opera house for Hillsboro is in contemplation in the near future.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Joseph Hawthorn in Paul Kaurar did splendid business 9, making a hit artistically and financially. Sadley Brown's idyllic play A Long Lane, or Pine Meadow, with real sheep, 12-14, and matinee to light houses.—ITEMS: The London Gaiety Co. at advanced prices drew a good house 9, and lighter ones 12, 13. E. H. Sothers in Lord Chumley and The Highest Bidder did a good business 12, 13, and matinee. He is always popular here.—ITEMS: Maudie Adams of this city, with the co. and proved not the least part of the attraction. The Gaiety Co. spent a day bathing in the lake at Garfield Beach, and were highly pleased. It is becoming a regular thing now for all the theatrical people whenever they are in this city to hike them to the lake and sport in its briny waves.

WASHINGTON.

TACOMA.—TACOMA THEATRE: Herrmann's Transatlantic Vaudeville Co. to good houses 12-14. William Crane in The Senator and A. M. Palmer's co. are the next attractions.

SEATTLE.—TURN HALL THEATRE: Herrmann's Vaudeville 9-11 to good business. Nellie McHenry in Lady Peggy 13, 14 to fair business.

SPOKANE FALLS.—CONCORDIA THEATRE: Nellie McHenry in Lady Peggy 9, 10 to small houses.

WEST VIRGINIA.

WHEELING.—Robinson's Floating Palace 13: drew large audiences and gave a pleasing variety entertainment.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE: The Star Minstrels composed of home talent gave a good entertainment to a fair-sized audience 16.

MILWAUKEE.—SCHLITZ PARK: The attendance at the Park is gradually increasing as the weather becomes warmer and the excellence of the productions of grand opera is highly appreciated. Francesca Gabrielle and Abbie Carrington are winning much praise by their excellent work, and Messrs. Guille, Clark, Mertens and Reed give entire satisfaction. The chorus is large and well drilled.—ITEMS: People's Engel's Burlesque co. opened 14, being the first engagement under the management of Mr. Engel. The performance was very creditable.—ITEM: Manager Gorton, of the People's, deserves much credit for the reforms he has introduced at his theatre. Many will patronize his place now that did not before on account of the many bad features connected with the place.

CANADA.

OTTAWA.—GRAND OPERA HOUSE: T. H. French's co. in Little Lord Fauntleroy 16-18 to rather light houses.

MONTREAL.—THEATRE ROYAL: E. D. Tannehill's Struck Gas to rather light business week ending 21, owing to the great heat of the weather. The play depends almost entirely upon the ability of the actors and the songs and specialties introduced. Some of these are very good, indeed, notably the "Telephone duet" and the "Sea Shore" vocal gavage. Queen's Evidence week of 23. Unknown week of 30.

QUEBEC.—ACADEMY OF MUSIC: Gorton's Minstrels to average business 13, 14. The performances on the whole were satisfactory and the audiences were very profuse in their applause, notwithstanding that some of the "gags" were rather stale, and it would be advisable to have them replaced by something fresher and more appetizing.—ITEMS: Gorton's Minstrels had rather an exciting experience at St. Johns, near this city, 9, at the burning of Black's Opera House, where they were performing. The fire started a little after midnight in a small frame building adjoining the Opera House and was with difficulty extinguished after totally destroying the whole block of which the Opera House formed part. All the baggage of Gorton's co. was destroyed with the exception of four pieces which were in a small dressing room in the rear of the hall. Mr. Gorton's loss, comprising first part properties, etc., will reach \$1,000. The heaviest individual losses are Hans Goodman and H. J. Vorley, who lost everything. Mr. Gorton immediately started for Montreal to purchase new trunks and wardrobe which reached the co. at Quebec. This co. has now been on the road forty-five weeks, and all are in excellent health and spirits and much pleased with the success of their Canadian tour. Mrs. Gorton and Joe Gorton, Jr., are visiting the co., also Mrs. Pearl, the wife of C. P. Pearl, of Welby and Pearl.

LONDON.—The season at the Grand is now closed until late in August, and in the meantime the house will be renovated and a new drop-curtain put in. Your correspondent desires to thank Manager Kirchmer and his attaches for courtesies during the season.

ST. JOHN.—MECHANICS' INSTITUTE: Schwartz and Proom's Running Wild co. gave two performances 12, 13 to fair audiences.—ITEM: W. S. Harbison with a stock co. will leave New York July 8 to open 14 a six weeks' engagement at Mechanics' Institute in this city.

HALIFAX.—ACADEMY OF MUSIC: Zeffie Tilbury co. presented Gilda of London and As in a Looking Glass week ending 14 to very good business. Miss Tilbury as Rhea Marks in the former piece, although the role is not adapted to her style, was very pleasing, and Arthur Lewis as Harold Armistage was very satisfactory. In the latter piece Miss Tilbury as Lena Despard was in her element, her impersonation being strong and effective, whilst Mr. Lewis' Jack Fortinbras could not very well be excelled. The support of the co., notably Jay Hunt and J. McAuliffe was very strong and in keeping with the fine acting of the principals. The setting and dresses are the finest ever seen at the Academy. This week the co. will produce a new melodrama entitled Peace and War. The piece was written by Wood and Marshall, officers in Her Majesty's West Riding Regiment stationed here. Criticism of plot, cast of characters, etc., in my next.

TORONTO.—TORONTO OPERA HOUSE: Marco and Kato's Variety Show week ending 21. While there are some very fair members in the co., as a whole it cannot be called first-class. The house will close for the season for alterations and decoration.—Joseph Frank, local representative of Jacobs' house, will go to New York on his vacation. Mr. E. A. Levian, the Toronto correspondent of THE

DRAMATIC MIRROR, who has been on an extended tour through Europe, is expected home this week.

WINNIPEG.—PRINCE'S OPERA HOUSE: Evangelina to good business 12-14. Mande Granger 20.—ITEMS: SIOUX OPERA HOUSE: A Soap Bubble 23; Katie Putnam 30.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Saturdays.

DRAMATIC COMPANIES.

ARIZONA JOE: Spokane Falls, Wash., June 21-week.
A PAIR OF JACKS CO.: Los Angeles, Cal., June 21-week; San Francisco 22-23 weeks.
AFTER DARK CO.: San Jose, Cal., June 23; Oakland 24, 25; Woodland 26; Sacramento 27, 28; Virginia City, Nev., 29; Carson 30; Reno July 1, Salt Lake, Utah, 4, 5; Denver, Col., 6-week; Silver Circuit week of 14; Hastings, Neb., 21, Lincoln 22, Omaha 23, 24, Sioux City 25, 26, Chicago 27-three weeks.
AUGUSTIN DALY CO.: London, Eng., June 23-Aug. 15.
A. M. PALMER'S CO.: Portland, Ore., June 27-week; San Francisco, Cal., July 7-five weeks; Los Angeles August 11-week; Stockton 12, Sacramento 13, 20, Salt Lake, Utah, 22, 23; Denver, Col., 25-two weeks; Kansas City, Mo., Sept. 8-10, St. Joe 11, Omaha, Neb., 12, 13, Chicago 15-two weeks.
CRYSTAL SLIPPER: Chicago June 19-indefinite.
DEAD HEART (O'Neill's Co.): Chicago June 16-indefinite.

E. H. SOTHERS: Omaha, Neb., June 27-28.
EDWIN ARDEN CO.: N. Y. City June 23-July 5.
EDWARD HARRIGAN CO.: Boston, June 23-week.
EUJACK GOODRICH CO.: Sanit St. Marie, Mich., June 30-week; Marquette July 7-week; Ishpeming 14-week; Hurley, Wis., 21-week; Ashland 28-week.
E. P. SULLIVAN CO.: Hornellsville, N. Y., June 23-week.

HOLDEN COMEDY CO.: St. Joe, Mo., June 21-week.
HYLENE ADELL CO.: Binghamton, N. Y., June 23-week; Bradford, Pa., 30-week.

HELD BY THE ENEMY CO.: Woodland, Cal., June 23; Sacramento 24, 25; Virginia 26, Carson 27, Reno 28, Salt Lake, Utah, 30-July 3; Ogden 4, Provo 5, Aspen, Col., 7-8, Leadville 9, Pueblo 10, 11, Colorado Springs 12, Denver 14-week and close season.
IDA VAN CORTLAND CO.: Green Bay, Wis., June 23; Sturgeon Bay 24, St. Ignace, Mich., 25, 26, Oscoda 27, 28.

KATE PURSHELL CO.: Detroit, Mich., June 23-week.
KATIE EMMETT: Cheyenne, Wyo., June 23, Hastings, Neb., 25.

LONG LAKE CO.: Los Angeles, Cal., June 24-30.
LONDON GAIETY CO.: San Francisco, Cal., June 23-July 5.
NELLIE MC HENRY CO.: Tacoma, Wash., June 23-25, San Francisco 30-indefinite.

OLD HOMESTEAD CO.: San Francisco June 23-July 12.
P. F. BAKER CO.: San Francisco, Cal., June 23-week; San Jose 30-week; Stockton July 2, 3, Fresno 4, 5, Los Angeles 6-week.

RICHARD MANSFIELD CO.: N. Y. City June 16-indefinite.
Rosa: Ogden, Utah, June 23; Denver, Col., 25-28, closing season at Duluth, Minn., July 5.

RUNNING WILD CO.: Chatham, N. B., June 23, 24; Moncton 26.
STRUCK GAS CO.: Providence, R. I., June 23-week.

SPOONER-PETTON DRAMATIC CO.: Creston, Ia., June 23-week; Red Oak 30-week; Atlantic July 7-week.
SPEAKERS OF NEW YORK CO.: Chicago, Ill., June 16-26.

STANDARD THEATRE CO.: Othman, Ia., June 23-week.
THE TAVERNIER: Red Jacket, Mich., June 23.

WILSON BARRETT CO.: Oakland, Cal., June 26, Salt Lake, Utah, 27-29.
W. H. CHASE: Portland, Oregon, June 23-week, and close season.

W. J. SHRE CO.: Archibald, Pa., June 23-week.
WRIGHT HUNTINGTON'S (Summer Dramatic) Co.: New Hartford, Conn., June 25, Winsted 27.

WILD GOOSE CHASE CO.: Watertown, Ia., June 23, Cedar Falls 24, Cedar Rapids 25, 26, Marshalltown 27, Boone 28, Des Moines 30, Okaloosa July 1, Ottumwa 2.

ZEFFIE TILBURY CO.: Halfax, N. S., June 2-ten weeks.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA CO.: Kansas City, Mo., June 2-indefinite.
ANDREWS' OPERA CO.: Peoria, Ill., June 9-eleven weeks.

ANNBERG OPERA CO.: N. Y. City June 23-indefinite.
A. E. WILSON OPERA CO.: Bridgeport, Conn., June 23-indefinite.

BENNETT-MOULTON OPERA CO. (A): Minneapolis, Minn., June 23-week.
BENNETT-MOULTON OPERA CO. (B): Buffalo, N. Y., June 23-indefinite.

BOSTON OPERA CO.: Toledo, O., June 23-week.
CASTLES IN THE AIR CO.: New York City-indefinite.

CARLTON OPERA CO.: Wilmington, Del., June 23-week.
C. D. HESS OPERA CO.: Chicago June 23-indefinite.

CASANO (Lambert) OPERA CO.: Washington, D. C., June 23-indefinite.
CALIFORNIA OPERA CO.: Kansas City, Mo., June 23-indefinite.

DIXON-BELL OPERA CO.: St. Louis, June 23-indefinite.
FISHER OPERA CO.: Memphis, Tenn., June 23-indefinite.

FISCHER OPERA CO.: New Orleans-indefinite.
GRAY OPERA CO.: Charleston, S. C., June 23-indefinite.

GILMORE'S BAND CO.: Xenia, O., June 23, Columbus 24, Newark 25, Pittsburg, Pa., 26, Harrisburg 27.

HINCHER OPERA CO.: Philadelphia, Pa., June 23-indefinite.
JARVIS'S CONCERT CO.: Oil City, Pa., June 23. Tidewater 24, Franklin 25, Union City 26, Corry 27, Jamestown 28, N. Y., 29.

LIBERTY'S BAND: Quebec, Can., June 23, 24.
MACCOLLIN OPERA CO.: Cincinnati, O., June 9-23-indefinite.

MORRISSEY OPERA CO.: N. Y. City June 16-indefinite.
NEW YORK OPERA CO. (J. W. Slouch's): Dallas, Tex., June 23-indefinite.

NEW AMERICAN OPERA CO.: Philadelphia, June 23-indefinite.
NORCROSS OPERA CO.: Providence, R. I., June 2-indefinite.

RINEHART OPERA CO.: Portland, Me., June 23-week.
SEA KING CO.: N. Y. City, June 23-indefinite.

SPENCER OPERA CO.: Cincinnati, O., June 23-indefinite.
SOLDIERS' HOME OPERA CO.: Dayton, O., June 23-indefinite.

STRAUS ORCHESTRA: N. Y. City, June 23-indefinite.
THE BRAZILIAN CO.: N. Y. City, June 23-indefinite.

WILBUR OPERA CO.: St. Paul, Minn., June 23-week.

VARIETY COMPANIES.

FASHION'S IDEAL PROLOGUES: Brooklyn, N. Y., June 23-week.

HEERMANN'S TRANSATLANTICS: Colorado Springs, Col., June 23, Aspen 24, 25, Leadville 26, 27, Denver 30-week.

MARCO AND KATO'S VAUDEVILLE CO.: Buffalo, N. Y., June 23-week.

MINSTRELS.

CLEVELAND'S CONSOLIDATED MINSTRELS: Auburn, N. Y., June 23-week.

LEW JOHNSON'S MINSTRELS: Gridlev, Cal., June 25, Higgs 26, Chico 27.

THATCHER'S MINSTRELS: Bridgeport, Conn., July 2.

CIRCUSES.

BARNUM-BAILEY CIRCUS: Chicago, June 23-two weeks.

CHARLES LEE'S CIRCUS: Keene, N. H., June 23, Walpole 24.

HUNTING'S CIRCUS: Rochester, N. Y., June 23-week.

FRED LOCKE'S CIRCUS: Antwerp, O., June 23, Payson 24, Paulding 25, Hedges 26, Melrose 27.

IRWIN BROTHERS' CIRCUS: Newton, Mass., June 23, Katich 24, Westboro 25, Worcester 26-27.

JOHN ROBINSON'S CIRCUS: Mandan, Dak., June 23, Dickinson 24, Glendive, Mont., 25, Miles City 26, Billings 27, Livingston 28.

MAIN-VAN ANDERSSON'S CIRCUS: Woodbury, N. J., June 23, Glassboro, 24, Woodstown 25, Salem 26, Bridgeton 27.

SELLS AND ANDERSSON'S CIRCUS: David City, Neb., June 23, Valmuelso 24, Cortland 25, Blue Springs 26, Marysville, Kan., 27, Peabody, Neb., 28.

SAUTELLE'S CIRCUS: Abilene, N. Y., June 23, 24, Eagle Harbor 25, Knowlsville 26, Medina 27, 28.

WHITNEY BROTHERS': Kansas City, Mo., June 23-indefinite.
W. H. HARRIS CIRCUS: Chicago, Ill., June 23-indefinite.

COMMENT.

Boston Post.

The first number of THE DRAMATIC MIRROR QUARTERLY is made up wholly of articles which have appeared in the well-known weekly journal, THE DRAMATIC MIRROR, and although, in the future, many papers will be first seen in THE QUARTERLY, its general character will be that of a more permanent reprint of the important contributions to the weekly. The first number leads off with an essay by the veteran Boucicault upon "The New Departure." In his usual brilliant though sketchy and incomplete manner, Mr. Boucicault discusses from an entirely conservative point of view the plays of Henrik Ibsen, M. Zola's ideas of naturalism in the drama, and the rest of what is heralded by a few clever but not always wise enthusiasts as the new movement. One of the best articles in the number is Mr. Edward Fuller's "The Play's the Thing." Within necessarily brief limits Mr. Fuller argues ably, and it seems to us—with complete justice, that if the best work is to be done by either playwright or actor, a play must be a rounded work of art, and not a piece written up to for down to a single character—that character being adapted strictly to the idiosyncrasy of a particular actor. The new quarterly includes also articles by Mr. Brander Matthews and Mr. George Parsons Latimer. But it is not for this paper or for that that the new periodical is chiefly welcome. It is because THE DRAMATIC MIRROR QUARTERLY is one of the few signs of a respectful consideration of the theatre in this country outside of the first-night notices in the newspapers.

Oakland, Cal. Enquirer.

It is valuable and interesting.

Boston Literary World.

THE DRAMATIC MIRROR QUARTERLY is a new venture in the periodical field. It intends to give its readers "a series of papers treating of dramatic art in its various phases, and contributed by a corps of expert writers." The initial issue for June has a very interesting table of contents, though we regret to see it following the bad fashion of making the names of contributors more prominent than the titles of their articles.

London Stage.

THE DRAMATIC MIRROR QUARTERLY, edited by H. G. Fiske, reaches us from the offices of THE NEW YORK DRAMATIC MIRROR. The contents are made up of the first fourteen articles in the important series begun some time ago in the pages of our esteemed transatlantic contemporary, with an appendix in the shape of a dramatic diary for January, February, March and April. THE DRAMATIC MIRROR, whose value to the American stage we have consistently recognized, is doing a further good work in giving the present form to these very noteworthy writings.

Washington Republic.

The first number of THE DRAMATIC MIRROR QUARTERLY promises great success. It is attractive in make-up and carefully and ably edited by Harrison Gray Fiske.

Boston Beacon.

Our recognition of the first number of THE DRAMATIC MIRROR QUARTERLY may be a little tardy, but it is none the less hearty. The essays upon dramatic and literary topics which THE MIRROR is printing have a permanent value and will no doubt be read and cited with advantage years hence. Their preservation in neat form is insured in these neat pamphlets, which are also to contain brief digests of the movement of the stage, some general comment and other interesting matter. The cost will be less than a dollar a year, and the reader accorded to the first issue indicates a sound support.

London Musical World.

Our excellent contemporary, THE DRAMATIC MIRROR, of New York, has adopted the plan of reprinting as a quarterly magazine the weekly articles on subjects connected with the theatre which form so admirable a feature of its bill-of-fare. We have received the first number of these reprints, which will be heartily welcomed in England, and which contains fourteen lucid and thoughtful essays by such writers as Henry Arthur Jones, George Parsons Latimer, Brander Matthews and Dion Boucicault.

PERSONALITY AND PERSONATION.

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STAGE STORIES.

LAST SCENE OF ALL.

R. W.

I had been in the theatre barely ten minutes (we will call it a theatre because the manager did) in a dismal little town, in the far West somewhere—I have forgotten the exact locality—and had, after much searching, succeeded in deciphering my name scrawled upon a dressing-room door. By the bye, there wasn't a door; for that matter it would be a monstrous misnomer to designate the filthy den to which I was assigned as a dressing-room. Nevertheless, in the catalogue it went as such, but if I stop to enumerate the shortcomings of one of these Western "opera houses," already too well known to most of the guild, I shall never reach my story.

Suffice to say, preliminaries being completed, I had, by resorting to a variety of contortions, managed to squirm into a pair of delicately colored tights and sandals without entirely ruining them on the dirt-begrimed floor, and having arranged hand glass and grease-paints beneath an apology of a light, preparatory to making my nightly attempt to metamorphose a very plain face into a presentable one, when a subdued tap at "the place where the door ought to be" announced the presence of a stranger (unmistakably a stranger, as none of the members of the company to which I had the honor (?) of being attached ever, on any pretext, condescended to indulge in such trifling formalities.)

On turning I beheld in the doorway, hat in hand, a much worn individual; unshaven, travel-stained and utterly wretched as far as outward appearances went, but carrying an unmistakable something about him which bespoke most plainly that he was, or had been, a fellow of my own trade.

Preoccupied for the moment I gave him but little attention beyond simply answering his queries—the whereabouts of some one unknown to me. After one or two more vague inquiries, a momentary loitering in the doorway, he mumbled an apology for disturbing me and was gone.

If I remember correctly I opened the piece. 'Twas one of the well-worn Shakespearean tragedies, with which all old-timers are familiar, and which form an inseparable part of the legitimate star's repertoire. I had hardly set foot upon the stage when I espied my visitor snugly lodged in the right first entrance. Throughout the scene there was no more attentive auditor than he. Nothing escaped him, no point was lost, no good work passed unnoticed by him. Many times I saw him applaud—and in the proper place, too,—an unusual occurrence in those benighted burghs.

On leaving the stage I passed him. He smiled, and—I smiled, too. There was something about that poor old wreck which attracted me. Surely he must be known to the attachés of the place, or he would never have been allowed to stand in that usually sacred corner. I sought information from a stage hand.

"Oh, him?" pointing out the object of my inquiry; "why, he's—Well, never mind his name; it was one that had figured upon many an old play-bill and had been coupled with many an old favorite. He had been a comedian in his day, and a good one."

"But what is he doing in this out-of-the-way place?" I asked, now thoroughly interested.

"Stranded," was the laconic answer. "Unquestionably and irrevocably stranded," I murmured, "but how?" The single monosyllable "Budge" issued from the lips of my informant, and he was gone to help strike the set as the act was over.

"Poor devil," muttered I, stumbling down the rickety stairs to my dressing-room. A shadow followed close behind me. It was my damaged relic. This time he received a heartier welcome. I had no change to make, and had leisure to entertain him. He was offered a chair—that is, what had once been a chair—which he accepted with a certain "palmy day" grace that one looks for in vain from latter-day Theatians. Was it his peculiar manner which interested me, or—yes, it was his bearing. It brought back vividly to my mind the air of breeding I had so often admired in a grand old comedian—God bless him!—with whom I once had the honor to be associated, but who, long since, passed beyond the great curtain. This weather-stained, dissipated (also, he was the latter to an alarming extent!) old fellow could bring so vividly to mind another entirely his opposite. How often in this life does the ridiculous recall the sublime?

It required but little coaxing to draw from him his history. I let him ramble on, sketching his career as well as his scattered wits would allow him, for decay was hard at work in that region, too, and making fearful headway. He ran over scores of names familiar to all old theatregoers. He had played and hobnobbed with them all. Then came the story of his trouble, how he had left his play-books to carry a musket (stopped playing to

fight) for his country, as many another of his fellows did; how a stray shot had begun the work which neglect and dissipation were fast completing; how, for some trifling misdemeanor, he was ejected from the "Home" which his country had provided for her wounded heroes; then a series of misfortunes—a pitiful story—and there—well, of course, you all know the finale of such stories.

We did what we could for him—it wasn't much, for we were a beggarly lot—but it was considerable to him. He wanted to get away; to get back to the actor's haven, New York. I am afraid there were few of us who did not know that our donations would be squandered for another kind of fare, but as one of the boys remarked, "Never mind. It's only a question of a little time, and if it helps him to forget his troubles for a few hours, it will be that much gain for him." Misdirected charity, perhaps, but we meant it for the best.

Our next jump was a long one and we left on the early train, but not too early for him to be at the station to see us off. Never was there a more striking example of the charity and good-fellowship of Thespian Bohemia than this leave-taking. There he was in all his wretchedness, while by his side, in striking contrast, chatting as fast as her tongue could run, stood our "ingenue," in all the health, beauty and vigor of life. Little she cared for the opinion of the gaping rustics; he was "one of us," after all. Ah, how the poor wretch longed to go with us! He didn't say so, but words don't count at such times. He still had with him every cent of the money we had given him the previous night. Thus far, at least, he had withstood temptation. Even Western trains must start some time, and ours, though somewhat tardy, followed the rule. We left him standing there, a pitiful spectacle of "What might have been."

Life on the road is a busy one, and one needy visitor, with the coming of other more important events was soon forgotten.

Not many weeks ago, when boarding a homeward-bound train, I saw in advance of me, shambling through the crowd, jostled hither and thither by lustier shoulders, a figure that looked familiar. It was my poor old comedian. Comedian? Alas! Mimus masquerading in Melpomene's attire. Time was precious to me then, but it required no second glance to ascertain that he had not "improved with age." One part of his purpose he had at least accomplished—he was several hundred miles nearer home, but it seemed an impossible task for that enfeebled frame to carry him to the end of his journey. For some unaccountable reason, beyond our divining, these seemingly shattered vessels too often outlast their harder fellows.

Now comes the closing, saddest chapter of an already wretched history. As I hurried up Broadway this afternoon, as only actors do hurry up Broadway at this time of the year, my way was blocked by a group of men, mostly actors I should judge from their appearance, who were watching the pitiful, demented amblings of a poor wretch, who, with hat in hand, was asking alms from the passers-by. An Italian organ grinder and his mate were plying their trade near-by, and this poor lunatic—for such he was—seemed desirous of making the party a trio. There was no mistaking him; he was none other than the subject of my story. He had reached New York at last, but the remnant of his weakened brain, by the aid of which I had caught a feeble glimpse of his history, had apparently refused to accompany him to his journey's end.

Was it possible that any of these men who watched his caperings knew his history? I doubt it, or they would have turned away as I did, sick and heart-sore, leaving his misery unmitigated.

Why does that great power who rules and guides the destinies of the spheres allow such wrecks to "linger on the scene," while every day we see some noble craft pitch headlong to eternity?

LEHNEN'S MASCOT THEATRE.

Philip H. Lehn, manager of the Wieting Opera House, Syracuse, N. Y., arrived in the city last Monday to complete his bookings for the coming season. To a Mirror representative Mr. Lehn stated that the season just closed was one of the best he has ever had during his managerial career.

"Judging from the list of attractions already booked," said Mr. Lehn, "I expect next season to surpass the one just closed. I only book first-class attractions, and my theatre, being centrally located, with six car lines running in different directions, I fail to see why business should not be flourishing. Mr. Lehn then proudly pointed to what he terms 'The Verdict of the Profession,' including golden opinions from eminent stars.

"During the Summer months," he continued, "the house will be put in first-class order and thoroughly renovated. The following are some of the principal attractions that will appear at the house during next season: Booth and Barrett, Maggie Mitchell, Venona Jarbeau, Stuart Robson, Little Lord Fauntleroy, Richard Golden, The Wife,

Marie Wainwright, The Burglar, Shennadoah, Roland Reed, Strauss' Orchestra, The Still Alarm, J. K. Emmett, The County Fair, Florence and Jefferson, George Wilson's Minstrels, Thatcher's Minstrels, Kajanka, The Charity Ball, Sarah Bernhardt, and many others."

THE BETTER COURT OF APPEAL.

Boston Post.

The Los Angeles Times falls into the error that a disagreement between critics demonstrates the worthlessness of criticism, and is thus aptly answered by THE DRAMATIC MIRROR:

"The critic sits in judgment. His capacity and his character alike must be taken into account in determining the justice of his decisions. In the honest pursuit of his office he sometimes disagrees from his associates on the critical bench, in which event the case must be appealed to the old justice, Time, and the verdict of the intelligent public, either to ratify or to set aside his opinion."

Of the two courts of appeal, Time is perhaps the better. The 'intelligent public' is a more or less uncertain quantity; in some instances, indeed, it seems almost a myth.

HALF the "sports" in the profession, of course, were at the Suburban last week. Such special events always bring down the crowds, but for all that, there are any number of professionals who make it a practice to bet on the races and to attend them daily. Among the most inveterate specimens are three comedians, Thomas Q. Seabrooke, J. W. Herbert, and Fred Lennox. They generally win, though the writer has met the latter when he confided to him that he had put on an extra pair of suspenders that morning, and that if he had put them on the day before they would have saved his trousers.

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